ABSTRACT
Annalisa Salvi
PSYCHOANALYTIC AESTHETICS: THE CASE OF MIRÓ AND THE 'CHILD-LIKE'.
February 2003

Miró's art is regularly characterised as 'child-like' in art historical literature. That is, his work is taken visually to resemble, or as sharing some of the characteristics (freshness of vision, spontaneity, emotional expressiveness, freedom from traditional illusionistic techniques) attributed to, the artistic productions of children. This analogy with child art (exploited by Expressionists and others in the early years of the twentieth-century) dates in Miró's case to his involvement with Surrealism in the 1920s. It was understood as a more or less conscious intention to exploit the visual characteristics of the successive stages in a child's artistic development. In other words, it was one aspect of Surrealism's engagement with 'primitivist' forms of expression, in which artists appropriated the aesthetic of children's drawings, tribal and folk artifacts, and the artistic productions of the mentally ill.

My discussion of Miró is supported by comparison with the work of two other artists, Klee and Chagall, who also borrowed from child art and whose production was likewise associated with childhood by critical literature. Klee's work supports my contention that although Miró's painting bears a passing resemblance to children's drawings, a more sustained analysis demonstrates that it is unlike anything that a child would actually produce. 'Child-likeness', generally a comment on form, becomes in Miró's case a question of artistic content, relating to the development and constant recycling of a vocabulary of shapes largely derived from childhood memories. Comparison with Chagall, whose oeuvre was also thematically indebted to childhood memories, allows me to put forward a psychoanalytically informed explanation of the infantile origins of the content that finds expression in art.

Miró's thematic 'child-like' content, from this point onwards, is used as a case study to effect the comparison between the theories of Freud (a major influence on Surrealism), and those of the Kleinian tradition within the British Object-Relations School of psychoanalysis, insofar as these have lent themselves to the discussion of art. Both approaches are developmental (Freud and Klein theorised adult psychology as a development of the thought processes of infancy and childhood), and for this reason have been preferred to the topographical and Lacanian orientation adopted in recent applied psychoanalytic literature.

Whereas Freud's psychoanalysis of art concentrates on the unconscious processes and mechanisms by means of which the fantasy-distorted derivatives of repressed infantile material emerge into consciousness and become the material of art, the Kleinian psychoanalytic aesthetic developed by Segal and Stokes focuses on the unconscious motivations underlying creativity and the phantasy content that finds expression at the level of the medium. Winnicott provides a (poetic) description of the experiences, rooted in childhood perceptual patterns, to which the production of art and its reception give rise.

Miró's own accounts of his creative procedures confirm that the unconscious infantile-derived thought processes, motivations and contents theorised by these authors are indeed operative in the production of art, whilst also making clear that creativity is over-determined by socio-cultural, therefore conscious (and, as such, psychoanalytically

unaccounted for) factors. Both the explanatory value and the principal methodological limitation of psychoanalytic aesthetics centre on these two final considerations.

TABLE OF CONTENTS

LT: Why did you choose this particular subject?

Bringing together of psychoanalysis - wanted to use pa approach - applying it to the art I find visually most stimulating (modernist avant-garde). Started vaguely. More went into it q of the child and related issues became the unifying theme: child-like, childish, reevaluation of childhood in 19c etc became the topic around which the thesis was built.

CP: you mention Erenzweig's view that Freud's theories best applied to art with cognitive content - realist or conceptual - you chose an area that Freud himself wouldn't have considered analysable within his framework. Can you say more about that choice?

It tests Freud's theories to the limit by extending their application. It didn't happen purposely like that. I wanted to use Freud, as founding father of psychoanalysis.

LT: why Freud/Klein rather than Lacan and others?
CP: how do you see the development from Freud to the post Freudians you use?

Choice of later psychoanalytic writers taking a developmental approach, as opposed to Lacan.

LT: did you reject other analysts in the developmental tradition?

John Bowlby etc - but within object relations tradition focused on main figures

LT: q of Iversen's use of other Freudian concepts as basis for psychoanalytic aesthetics.

I wanted to construct a Freudian aesthetic, beginning with what Freud had written on art, and then enlarge on those concepts. This idea of yield and usefulness of psychoanalytic approach was crucial to the thesis so I had to build this and compare it with a Kleinian approach.

CP The first volume is meticulous in detailing the components of your methodology. One of the concepts important to Freud - who treats art severely, he wanted to be a scientist - do you think there's a link between Freud's idea that art is regressive (not secondary processes like science) - and your interest in the childlike and a new vocabulary in art in modernism? Or do they represent a level of sophistication rather than regression? How do we then understand the recourse to the childlike as a dialectical step forward in modernism?

I agree with Freud that the production of art has a regressive core, but it needs professional practice - Freud is both right and wrong. Unconscious and conscious procedures are interwoven.

LT: Why Miro (and by extension, Chagall and Klee?

Miro because I really like him and he fitted in with the childlike theme, and the comparing was an integral part of the methodology of the thesis. I wanted comparative visual material to complement the theoretical part. Klee and Chagall I knew and quite liked, and they could be linked to the theme of the child. Klee obviously interested in art of children; Chagall constructed his oeuvre like Miro around his childhood memories.

CP/LT: stress epiphany of encountering Miro in Spain - difficulty of Miro and psychoanalysis: Miro induced speechlessness in you and then you've produced 100,000 words to try and explain this.

CP Klee is very consciously using the infantile but you quote Miro as robustly dismissing any of these theories - do you think the conscious intent of the artist matters for your analysis?

It matters a lot, in the sense that the point I make throughout about the limitation of Freudian or Kleinian psychoanalysis is that they don't investigate the conscious processes of creativity, or how conscious and unconscious processes link up to produce the work of art.

CP Are all three artists equally indicative of changes in the culture - or if there's a difference in Klee's more conscious and Miro's and Chagall's more innocent use of it.

Klee had the most theoretical knowledge and was best able to articulate it. Miro was the least intellectual but he saw examples and heard debates in Surrealist circles. Part of this could be a matter of a projected public persona.

CP You have an interesting chapter on primitivism where the thesis stops being descriptive and moves onto the level of the analytic. What are your thoughts about the infantile/childlike as a component of early modernism.

[LT: you might suggest that the use of tribal 'primitivism' by early modernists - Picasso, the German Expressionists has tended to dominate the discussion at the expense of the discussion of - in your case - Miro and the infantile? Credit the Jonathan Fineberg books.]

CP Is the childlike one aspect of primitivism or does it have a special relation to modernist avant-garde art?

It was one of the choices available. . .
Claire refs the different primitivisms listed by Robert Goldwater - he presents child art as part of a range in 1939 but the others have still been more widely explored.

LT: As you were working on this did alternative ways of structuring the material emerge? Did you reject these? Were there other approaches that you rejected in arriving at this one?

It developed organically, it was a question of trying to make what emerged cohere into a whole. There was no material left out. Everything that I read found its way into the thesis. I used a lot of intuition as to where to go and what went in.

CP: You have been very selective in your use of Miro's scholarship. You don't use the whole range of work on him. Did it bother you that you weren't more comprehensive?

I have actually done rather a lot of reading on Miro. But I've only ended up using those parts that were relevant to the psychoanalytic approach. There are other psychoanalytic approaches that weren't mine and so they pretty much excluded themselves. (Lacanian, for example.)

LT: Was there anything you wanted to include you had to sacrifice to the coherence of the project?

Yes, there is something, an aspect of Miro I would have liked to have looked into. That was how for Miro and the whole of the avant-garde, the childlike has this strong antagonistic value and was a means of rejecting social values [LT: as well as aesthetic ones; and cf Surrealism]

CP: Perhaps when you write this as a book you should make more of that. It was an overt challenge to structures of continuity.

LT: What would you do if you were starting this now, but with the hindsight of the last five years.

Looking back on it I'm rather pleased with it, so I think I'd do the same thing all over again. Even though I only realised afterwards how things had come together - so there might be more pre-planning [LT: advanced awareness: q of did have a structure in mind]

CP: One of the criteria for a Ph D is 'publishability': what chapter, question, problem etc would you most want to turn into an interesting paper - present to the public world?

It would be to show how these 'child-like' artists do not produce effortless or easy art: showing their formative artistic contexts. This is where their art comes from and this is how hard they worked to produce this 'easy' art - this is the paradox of the 'child-like'.
[LT - must separate out childlike as discursive attribution you're contesting, and the term as you're using it. . .]
Q of making a painting that reflects the essence of that idea [ug]

LT: What do you think is the central conclusion of your thesis?

That the choice for these artists of this childlike aesthetic facilitated the emergence of unconscious material - infantile material in terms of content and process - into their professional practice. This can happen in all non representational art.

LT What is your original contribution - if you like, to psychoanalytic aesthetics on the one hand and Miro and the childlike on the other.

I feel I've looked at the childlike content (as opposed to form) in Miro's art, using psychoanalysis, in a way that nobody else has. This is the original aspect of this thesis. It was a question of using psychoanalysis to look at the processes by which these childhood fantasies are stored inside the psyche - they reemerge in adult painting. The usefulness of psychoanalysis to art is predicated on a belief in the unconscious and that is both the yield and its limitation. There was no interest in pursuing the interdependence of pursuing the interplay of conscious and unconscious processes in the psychoanalytic literature.
[LT: sweeping? Richard Wollheim?]

LT: What will you do next?

I'm hoping to work in the art world with paintings. And perhaps pursue the question of how revolutionary did this work want to be?

CP: To what extent did their antagonism have a lasting effect? What was the oedipal component of modernism?

CP: What would you say if your thesis was positioned as old fashioned in terms of psychoanalysis [and possibly art].

Old fashioned theories may be newly relevant. [cd ref renewed interest in, eg, Klein and Winnicott - Juliet Mitchell having worked on the school of Lacan with Jacqueline Rose produced an edition of Melanie Klein]. If it's old fashioned so be it. The point is its use value.

LT: Balance of explanatory and original material in the dissertation? Did synthesizing a large amount of (selected) psychoanalytic material enable you to make an original contribution to Miro?

There is a lot of explanatory and introductory and contextual analysis but the original contribution couldn't exist without that. If 'childlikeness' is to be understood it has to be understood in a context and its implications explored. Psychoanalysis enabled me to move beyond visual 'childlikeness' to a deeper understanding of infantile content.

CP What is the place of gender here? You're a young woman scholar looking at the work of three male artists using an approach that's been used to problematize gender. Did you consciously decide not to pursue this, or is it not relevant?

Thesis partly fuelled by my pleasure in looking and my interest in these artists.

Think through and rehearse succinct comments on
1) your choice of topic
2) how you approached it, what psychoanalysis offered you
3) what you believe your core conclusions are and
4) where you see your original contribution.

Bring in somewhere your reading in other languages.
Be prepared to introduce the examiners to your thesis (even though they've read it).

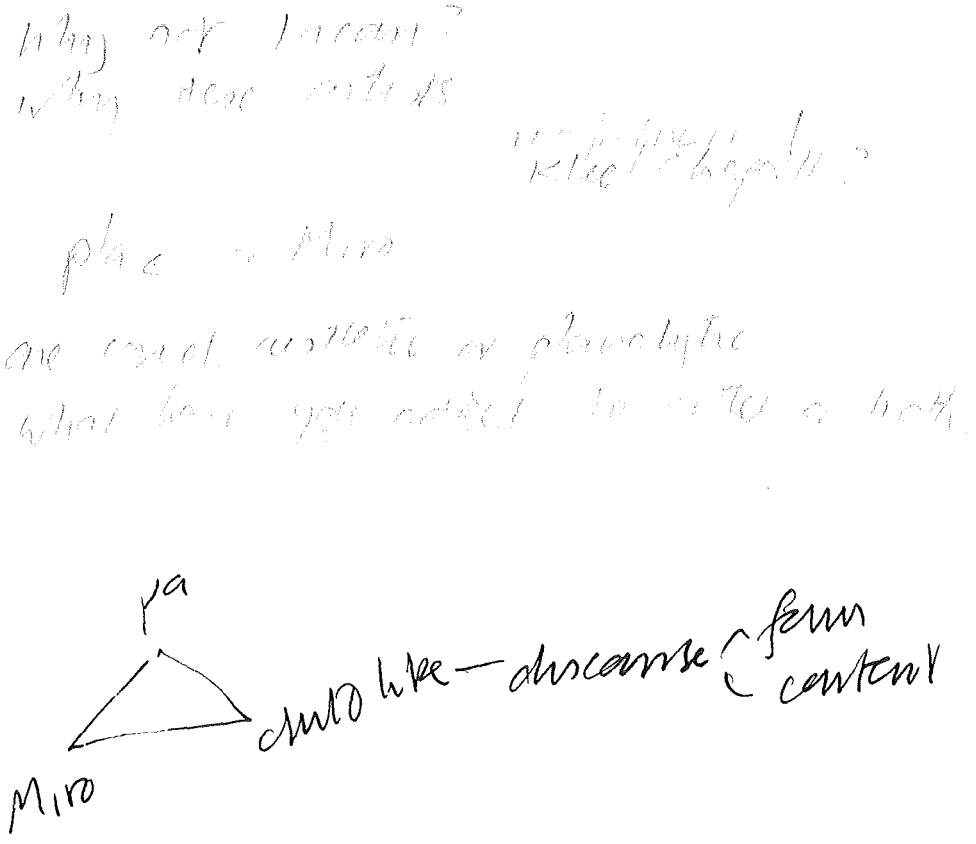
Date: Mon, 07 Apr 2003 10:57:28 +0100
From: Lisa Tickner <l.tickner@mdx.ac.uk>
Subject: Fwd: Re: Annalisa
X-Sender: lisa22@imap.mdx.ac.uk (Unverified)
To: "L.Tickner" <l.tickner@mdx.ac.uk>
X-Comment: Middlesex University has scanned this message for viruses.
Original-recipient: rfc822;LISA22@CLUSTER.MDX.AC.UK

> Date: Fri, 04 Apr 2003 13:44:14 +0100
> From: Barry Curtis <b.curtis@mdx.ac.uk>
> Subject: Re: Annalisa
> X-Sender: barry6@cluster.mdx.ac.uk (Unverified)
> To: Lisa Tickner <l.tickner@mdx.ac.uk>
> X-Comment: Middlesex University has scanned this message for viruses.
> Original-recipient: rfc822;l.tickner@mdx.ac.uk
>
> Dear Lisa
> I've read Annalisa's thesis now and I think the main problem is likely to be the high proportion of explanatory material in relation to what could be termed 'original'. I'll try and put my thoughts into note form and brief Claire. It might be good idea to rehearse AnnaL in being a bit more assertive and opinionative. It seems likely that the main issue is going to be how she can synthesise all of the psychoanalytic material she reviews and use it to produce some er, 'innovative' interpretations of Miro.
> She should at least rehearse a statement on how she approached the task, decisions made about relating the psychoanalytic understandings to the artworks and something about what she feels she has achieved. Its a bit lacking in metaguidance so she will have to help shape the examiners' experience.

Date: Tue, 01 Apr 2003 14:23:40 +0100
From: Barry Curtis <b.curtis@mdx.ac.uk>
Subject: Re: Annalisa
X-Sender: barry6@cluster.mdx.ac.uk (Unverified)
To: Lisa Tickner <l.tickner@mdx.ac.uk>
X-Comment: Middlesex University has scanned this message for viruses.
Original-recipient: rfc822;l.tickner@mdx.ac.uk

Dear Lisa
I havn't finished reading it yet but I will give you some questions - the tradition is to make the rehearsal as adversarial as possible so that the real thing seems lite. I'm not sure how this should be done with the heavily pregnant. My grandmother used to believe that a child may come to resemble anything that scared the mother in late pregancy - the mind boggles! The usual generic questions, you will know are:
Why did you do this?
Why did you do it like this?
What do you think you may have sacrificed in the process?
What do you think you have achieved?
What will you do next?
supplemented by - why didn't you do.....?
why weren't you aware of.....?
I couldn't follow what you were doing, please explain.....

Hope you are well, I have been teaching at the National Film School, which I find is subsidised by the industry and is innocent of QAA, RAE, mentoring, auditing and all forms of self awareness....very into pleasure too.



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In signing, I agree to abide by this declaration:

DATE	NAME (PLEASE PRINT)	SIGNATURE	STUDENT ID

LIST OF ILLUSTRATIONS

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For Nanny (1919-2001), with deepest love and gratitude.

INTRODUCTION

In The Painter of Modern Life (1863), Charles Baudelaire famously asserted that 'genius is nothing more nor less than *childhood recovered at will* – a childhood now equipped for self-expression with manhood's capacities and power which enables it to order the mass of raw material which it has involuntarily accumulated'.[1] Almost a century later, the French poet and critic Jacques Dupin described Joan Miró, my principal case study, as an artist whose work 'recaptures and revivifies the vision of childhood, in all its limpidity and with all its terrors', remarking on its 'consistent freshness of feeling' and the 'profound naïveté of the heart' it expressed.[2]

By the end of the nineteenth-century, a broadly Symbolist avant-garde, led by Paul Gauguin, was advocating an artistic practice in which, inspired by the freshness, vitality and naïveté first attributed to childhood vision by the Romantic Movement, emotional content took precedence over realistic representation. Unlike Symbolist painting, which remained figurative whilst attempting to convey the child's 'innocent eyed' experience of reality, Modernism actively borrowed from the aesthetic of child art intending to replicate its principal visual characteristics: lack of technical skill and apparent unconcern with mimetic representation, but especially the freshness, spontaneity and emotional vitality that is repressed by education and the onset of adulthood.

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[1] Quoted from Modern Art and its Enigma by John Alsberg, (London, Weidenfeld and Nicolson, 1983), p. 102.
[2] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 10.

Between 1905 and 1935, the Modernist avant-garde borrowed consistently from 'primitive' art forms, which included, alongside children's drawings, ethnographic artefacts, folklore, and the artistic productions of the mentally ill. Miró spent long periods of time in Paris throughout the Twenties, participating closely in Surrealism. His pictorial 'primitivism' was indebted to child art, and it was in the Surrealist context that his painting was first understood in terms of infantilism, or as 'child-like'. Surrealism was Miró's formative and first interpretative context.

I aim to show that Miró's pictorial 'child-likeness' was developed in response to, and as the expression of, Surrealism's concern with 'primitive' artistic manifestations, which it understood as expressive of the psychoanalytic unconscious, its contents and processes. Surrealism's 'primitivist' aesthetic was heavily influenced by Sigmund Freud's psychoanalytic theories, according to which the unconscious constitutes the primitive - in the sense of earlier - part of the human psyche, the internal counterpart of the external 'primitive', the savage, the psychotic, the child, etc., whose artistic productions provided Modernism with its aesthetic references.

The 'child-like' is the aspect of Miró's painting most frequently noted by critics and art historians. However, most of these commentators (including Dupin, the artist's foremost biographer) have limited themselves to suggesting this analogy with child art, which is substantiated and pursued systematically in relatively few instances. Christopher Green (1993, 1998) and Jonathan Fineberg (1997) have researched the visual similarities, and pointed out the dissimilarities, between 'child-like' specimens of Miró's pictorial work and children's drawings, contrasting the psychological motivations underlying child and adult artistic creativity. Whilst my research develops some of the attributions of 'child-

likeness' first made by Green and Fineberg, because the selection of works I look at is much wider (and broadly representative of the numerous, and diverse, pictorial styles that make up Miró's oeuvre), my identifications of the 'child-like', where I find it present in single or groups of paintings, are largely original.

In this context, 'child-likeness' is generally accepted as meaning that the work of art in question draws from the formal simplicity and emotional expressiveness characteristic of young children's artistic productions. Miró attempted this 'likeness' using (visual) allusion to child art, and by incorporating the principal features of childhood creativity into his own working procedures, as the following account of which, summarised by the French art critic Dora Vallier (who interviewed the artist at length), reveals:

> 'It is clear that each time Miró set out to work, he initiated the basic conditions of pure creation that exist in the natural state of the child. He listened to the unconscious about which he spoke only in metaphor – it is the "spark", "trigger", the "shock". He looked for the excitement provoked by the contact with the material, and, intent on submitting to its fascination, he pursued the tracks left behind by this encounter; because he has created, as much as possible, a spontaneity of the same nature as that of a child, unavoidably what enters into his work are his own desires, his own phantasms. It is therefore not surprising that he ends up with signs common to children's drawings: the sun with radiating beams, the moon, the stars, which one comes across continually in his work, but also multiform personages (elaborated versions of the "stick-figure", which is one of the most widely used tools of interpretation in the psychological study of children's drawings).'[3]

In addition to arguing that Miró's 'child-like' aesthetic is indebted to a precise pictorial intent (that of replicating or visually referring to child art), the earliest manifestations of which date from his participation in Surrealism, my aim is also to show that this 'child-

likeness' amounts to no more than an initial, and rapidly contradicted, impression. In fact, beyond the fleeting perception of 'child-likeness' that many of these convey, the works discussed look nothing like actual children's drawings. Any visual comparison will plainly reveal that Miró's work, even at its most 'child-like', significantly differs from children's visual productions, and that these differences far outweigh the similarities.

More significantly, however, my research aims to go further than previous scholarship and investigate Miró's infantilism at the level of pictorial content, suggesting that there is a correspondence between the two. Miró's vocabulary of artistic forms, the constant recycling of which is the single defining characteristic of his oeuvre, was in fact largely derived from childhood memories.

My original contribution consists of a psychoanalytically informed reading of Miró's thematic indebtedness to his childhood memories, specifically the processes, conscious but primarily unconscious, by means of which this childhood-related material found its way into his artistic production. I have chosen to use Freud and Melanie Klein, and the Kleinian tradition within the British Object-Relations School of psychoanalysis, because of their 'developmental' approach to human psychology; that is, for their understanding of adult psychology as a development of, or deriving from, the thought processes of infancy and childhood. In this, they differ from authors such as Jacques Lacan, whose psychoanalysis, by comparison, is 'topographical' in orientation. As the

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[3] 'Miró and Children's Drawings' in Discovering Child Art: Essays on Childhood, Primitivism and

review of the psychoanalytic literature on art in the latter half of this introduction shows, at least in this last decade Freud and Klein's aesthetic theories have been under-used, compared with the number of recent publications concerned with the application of Lacanian psychoanalysis to art-related material. Importantly, it was Freudian psychoanalysis that motivated Surrealism's artistic exploration of the unconscious and its repressed infantile contents.

Miró is the main case study for this project. Paul Klee and Marc Chagall provide its two minor, buttressing, comparative ones. Whereas Miró's 'child-likeness', in its most characteristic manifestation, is visually reminiscent of the younger child's pictorial activities, Klee's 'child-like' style suggests, in general, the graphic activities of the older child. Klee was a collector of child art, and was closely associated with the group of artists that in 1912 published the Blaue Reiter Almanach, edited by Wassily Kandinsky and Franz Marc, featuring reproductions of folk-art specimens, ethnographic art, and children's drawings. Chagall's painting, like Miró's, relates to childhood at the level of content. Chagall assembled his artistic vocabulary, or the themes of his oeuvre, from the memories of his Russian-Jewish upbringing. His production from the 1910-1914 period, which he spent in Paris, is characterised thematically by his use of childhood memories, rendered in a pictorial style influenced by Expressionism and adapted from folk-art (which, it should be noted, shares many of the visual characteristics typical of older children's artistic productions).

Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 206.

The two opening chapters of this project are concerned with psychoanalytic theories of art. First, I will be looking at Freud's ideas on artistic creativity, the work of art, and the viewer's experience of it in order to identify a Freudian psychoanalytic aesthetic. The two principal texts that I will be drawing on are Leonardo da Vinci and a Memory of his Childhood (1910), the first publication to apply psychoanalysis to art historical material, and 'The Moses of Michelangelo' (1914). The Freudian oeuvre also contains a number of references to cultural manifestations other than the visual arts, notably Creative Writers and Day-dreaming (1908), and I will be looking at these texts insofar as they lend themselves to be applied to painting. Secondly, I will be looking at Klein's psychoanalytic theory of art, which is put forward in the essay 'Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse' (1929). Her ideas on artistic creativity, the work of art and the aesthetic experience were taken up and developed by her close collaborator Hanna Segal, and by Adrian Stokes, an art historian who was analysed by Klein. The views of D.W. Winnicott, the most significant contributor to the psychoanalytic aesthetics of post-Kleinian British Object-Relations, are also examined.

Chapter three is dedicated to an analysis of the origins and development of 'primitivism', of which child art is a sub-category. The Symbolist artistic practice was informed by the aesthetic of the 'innocent eye' (of childhood). In the words of Henri Matisse, the artist 'has to look at life as he did when he was a child and, if he loses that

faculty, he cannot express himself in an original, that is, personal way'.[4] The Modernist avant-garde, of which Matisse was a member, shared Symbolism's aspirations of renewing Western art, perceived as the (exhausted) academic tradition of realistic figuration. Whereas for the Symbolists the freshness and emotional vitality of the child's vision functioned as an ideal, the Modern 'primitivist' avant-garde actually borrowed from, incorporating into its production visual references to, artistic forms perceived as 'other' to the academic representational tradition. Categories of 'otherness' included tribal and folk artefacts, the artistic productions of the mentally ill and child art.[5] The grouping together of such diverse forms of art, under the definition 'primitive', was justified by those scientific recapitulative evolutionary theories according to which children, the socially marginal and non-Western civilisations, shared a similar (low) level of psychological development. The 'primitivist' practitioners of the Modernist avant-garde reversed this evaluation. They positively valued all forms of 'primitive' art for their perceived authenticity, originality, expressiveness and spontaneity, opposing them to de-vitalised academic realism. In this way, 'child-likeness' became a positive attribute.

At around the same time, in the 1890s, Freud was investigating the role of fantasy and the unconscious in the production of dreams, and the relation between adult psychology

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[4] 'Looking at Life with the Eyes of a Child', Art News and Review, 6th February 1954, p. 3, a short piece in which the artist retrospectively views his life and art.

[5] The 'child-like', from amongst the various 'primitivisms' available, was the most accessible. Drawings from one's own childhood, as well as those by the artist's own children or those of others, would have been more readily available to the 'primitivist' practitioner than, for example, ethnographic artefacts. Klee is a case-in-point: he entered a number of his own childhood drawings into his oeuvre catalogue, as well as collecting his son Felix's and other children's drawings.

and the thought processes and experiences of childhood. It seems to me that Freud's psychoanalytic theories on the development of the child, and the 'primitivist' avant-garde's concern with children's art, were twin manifestations of an interest in childhood that had been growing since Romanticism and which culminated in the late nineteenth and early twentieth-centuries. The Romantic Movement's interest in childhood was an aspect of its concern with the irrational, but whereas artists (including the Surrealists) preoccupied themselves with the exploitation of the unconscious for creative purposes, Freud focused on mapping it scientifically. The 'primitivists' sought to replicate the style of child art, whilst Freud's psychoanalytic theories located the roots of artistic creativity in the experiences of childhood. Whether or not these childhood impulses are then channelled into (adult) artistic creativity 'depends on a complex interaction between the nature of society, the family, and the propensities and experience of the individual'.[6]

Franz Cižek, the Viennese educator whose art classes for children were famous the world over in the early years of the twentieth-century, is commonly considered the 'discoverer' of child art because he was the first to demonstrate that the child has innate artistic abilities, which develop naturally throughout childhood. The opening decades of the twentieth-century were marked by the publication of an increasing number of studies on child art, charting the development of children's drawing from mark-making in early infancy to the older child's pictorials. Important examples of these publications,

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[6] Adams, Laurie Schneider. The Methodologies of Art: An Introduction, (New York, HarperCollins Publishers, 1996), p. 5.

in which the visual characteristics of each stage of this development (and the underlying psychological factors) were discussed, include Georg Kerschensteiner's Die Entwickelung der Zeichnerischen Begabung (The Development of the Gift of Drawing) (1905), a reproduction from which has been identified as the source of Klee's 1913 drawing Human Helplessness (fig. 38), and Les Dessins d'un Enfant: Étude Psychologique (A Child's Drawings: Psychological Study) (1913) by G.-H. Luquet, an author whose ideas were later debated in Surrealist circles. Directly and indirectly, these publications informed the avant-garde's appreciation of child art, the principal visual characteristics of which were then adopted and adapted in order to arrive at a 'child-like' pictorial style. It is also important to note that the Modernists' appreciation of children's drawings furthered this positive evaluation of child art. By discussing Miró and Klee in relation to their formative (artistic) environments, I aim to show that their 'child-like' aesthetic was developed in response, and as a contribution, to these contexts.

I will also be looking at the child's artistic development, its phases and their principal visual characteristics, explaining these in terms of the psychological processes underlying them. My aim here is that of pinpointing the similarities between Klee and Miró's apparently diverse stylistic 'child-likenesses' and children's art. My argument is that these artists limited themselves to borrowing single and identifiable features (including shapes, use of line and application of colour) from child art. Whilst these borrowings participate in the overall structure of the painting, it is ultimately determined by formal, and 'un-childlike', concerns relating to balance, compositional rhythm, etc. The aesthetic preoccupations that are predominant in adult creativity, in fact, are absent

from the child's artistic activities. I put the initial impression of 'child-likeness' that the work tends, at first glance, to convey, down to these borrowings.

In Miró's and Chagall's case, my aim is to illustrate the processes (primarily unconscious and therefore psychoanalytic) whereby these artists' childhood memories were developed into artistic content. The paintings selected for discussion give visual embodiment to a number of the psychoanalytic concepts examined in chapter one and two, as do these artists' accounts and descriptions of their creative processes. Klee's writing, in particular, contains a number of (psychoanalytically-interpretable) references to the link he saw between childhood experiences and adult creativity.

Miró's 'child-likeness' is examined, in depth, in chapter four. I will be arguing that, in many cases, it is absent or present only insofar as it is the (unwilled or accidental) by-product of the artist's lack of concern with the realistic duplication of external appearances, which also happens to be the principal visual feature of child, psychotic and non-Western art. Miró's reputation for 'child-likeness' rests on this vague suggestion, which barely justifies it. However, there are also instances in which this impression of 'child-likeness' becomes more marked due to the presence of literal borrowings from child art. Notwithstanding which, and as mentioned earlier, this aura of 'child-likeness' is rapidly dispelled by the examination of these works in terms of each painting as a compositional whole. My contention is that Miró's rejection of realistic representation in general, and therefore of the predominantly critical (hence conscious) faculties the evaluation of likeness requires, facilitated the emergence into consciousness of the fantasy-elaborated memories, or the conscious derivatives of

repressed (unconscious) infantile material, which make up his artistic imagery. At times, the artist sought to express this childhood-related content in a 'child-like' form.

In the concluding chapter, I will compare and contrast the work of Miró, Klee and Chagall as the basis for a discussion intended to establish: 1) what information (on artistic creativity, the work of art and the aesthetic experience) Freud's, Klein's and Kleinian Object-Relations' psychoanalytic theories of art can yield; and 2) the potential, but also the limitations, of these approaches in the analysis and understanding of art.

Having outlined the structure of this project, and its aims, methods and materials, in the second part of this introduction I will be reviewing the ongoing, cross-disciplinary discussion of the inter-relations between art and psychoanalysis. The application of psychoanalytic theories to art-related material is problematic, and my aim is to highlight the more contentious aspects of this debate, a number of which are directly relevant to the second part of my conclusion. Prior to that, however, I need to clarify a few points in relation to both art and psychoanalysis.

Art, focused on the art-object, embraces by extension those disciplines, primarily art history and criticism, and the philosophy of art (aesthetics, and theories of artistic creativity and its reception) that are the theoretical counterparts of artistic practice. The concept of art as it is understood today began to take shape in the eighteenth-century, with the demise of religion and the secularisation (or the shifting onto art) of experiences hitherto associated with the mystical. Modern art, as practised by Chagall,

Klee and Miró, implicitly rejected 'the very predominance within the European tradition of those describing and narrating functions which the procedures of figuration serve to enable and advance'.[7] By rejecting perspectival (Cartesian) illusionism and the discursive function of painting, Modernism refused mimesis as the standard against which the success or failure of the work of art was measured, as had been broadly the case in the West since the Renaissance. It was taken over by a perception of the work of art as an expressive object in its own right. Modern art therefore is presentational rather than representational; the emphasis is transferred from the content to the formal aspects of the painting. Chagall's, Klee's and Miró's art is non-figurative insofar as it refuses to replicate external reality, which, in Miró and Klee especially, is replaced by non-mimetic geometric or biomorphic shapes that 'reflect human experience by pure visual expression and spatial relations'.[8]

In its broadest definition, psychoanalysis is 'the science of the unconscious mind'.[9] It is both a psychotherapeutic method and a theory of the neuroses, a method of psychological investigation (applied or clinical) and a theory of the normal mind. The dialogical process characteristic of the psychoanalytic technique is absent from its applications to artistic material: the interpretations it gives rise to are not validated inter-subjectively, within the analyst/analysand relationship, or against a therapeutic finality.

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[7] Francis Frascina, Charles Harrison and Jill Perry. Modern Art, Practices and Debates: Primitivism, Cubism, Abstraction (The Early Twentieth Century), (New Haven, Yale University Press, 1993), p. 203.
[8] Arnheim, Rudolf. Art and Visual Perception: A Psychology of the Creative Eye, (Berkley, University of California Press, 1974), pp. 144-145.
[9] Freud, Sigmund. The Standard Edition of the Complete Psychological Works (vol. XVIII, 'Two Encyclopaedia Articles'), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 252.

The main difficulty arising from the application of psychoanalytic theories to art historical material therefore centres on the non-verifiability of its explanations.

Traditionally, art history has concerned itself with explaining the intentional, or conscious, aspect of creativity. It therefore perceives itself as a discipline predicated on the accumulation of positive knowledge and verifiable deductions. The explanations it effects follow what Mark Cousins has described as a 'judiciary' model, based upon evidence and cross-examined witnesses.[10] In art history, in fact, explanation is a three-stepped process, beginning with the identification of those aspects of the work that, according to its commentator, call for an explanation. Then, the art historian chooses the historical evidence by means of which to explain the work of art. Finally, an explanation is effected by comparing the evidence with the object to be explained.

Unlike art historical explanations, which are predicated on the assertion of facts, psychoanalytic criticism cannot provide verifiable answers because, whilst attributing a multitude of both conscious and unconscious determinants to the work of art, it approaches it primarily in terms of its unconscious significance, that is, it concentrates on the unconscious and preconscious factors of the production of art. Staying for the moment with the artist, it is more precise to say that psychoanalytic interpretations are verifiable on condition that the artist is on record giving direct or indirect evidence of his or her state of mind in relation to the work. This means that, in the majority of cases,

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[10] 'The Practice of Historical Investigation' in Post-Structuralism and the Question of History, Derek Attridge, Geoff Bennington and Robert Young (Eds), (Cambridge, Cambridge University Press, 1990), pp. 126-136.

such interpretations cannot be directly confirmed or disproved because, in the artist's absence, the basis on which the psychoanalytic clinical technique verifies its reconstructions (the subject's dreams and associations) is not available.

The absence of direct proof notwithstanding, psychoanalytic explanations of artistic material carry degrees of external (non-psychological) and internal probability. The first refer to objective evidence, and include the documentary proof on which art historical accounts rely. The latter 'rests on the knowledge of and insight into the laws of the human mind'[11], Freud's recommendation that 'the probable need not necessarily be the truth and the truth not always probable' notwithstanding.[12] Psychoanalytic explanations thus corroborate, by supplying confirmatory evidence for, the explanations coming from other perspectives of enquiry (semiotic, Marxist, feminist, etc.). Psychoanalytic art criticism therefore functions primarily towards expanding, and enriching, the art historical discourse, or, as James Elkins writes, 'psychoanalytic findings complement cultural findings ... they often run parallel and occasionally become congruent'.[13]

Moreover, this is in keeping with psychoanalysis' understanding of cultural events (of which artistic creativity and its products are an instance) as over-determined, or determined by multiple, co-existing factors that, whilst 'coming together to produce a

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[11] Eissler, K.R. Leonardo da Vinci: Psychoanalytic Notes on the Enigma, (New York, International Universities Press, 1961), p. 33.
[12] Ibid., p. 33.
[13] Elkins, James. 'Psychoanalysis and Art History', Psychoanalysis and Contemporary Thought, 9 (1986), p. 292.

single event, must be disentangled and seen in their cumulative efficacy'.[14] Psychoanalysis therefore accepts that the explanation of any work of art 'cannot be the exclusive possession of one mind, one method, one explanation'.[15] Given that it is, at the same time, 'an expression of its culture (time and place) and its maker (the artist) and is also dependent on its medium (what it is made of), any single artistic product is immensely complex'.[16] Consequently, several explanatory systems, all relevant and not mutually exclusive, are necessarily applicable to it, making the interpretation of any work of art, at least in theory, interminate.

The philosophy of art distinguishes, for the purpose of interpreting the work of art, the object itself, the artist (or the creative experience), and the viewer's aesthetic response. To each of these three areas of concern the principle of over-determination assigns multiple causes. In addition to which, psychoanalytic interpretations are not limited to what finds its way into the work of art, but also seek to explain that which is excluded from it. The application of psychoanalysis to art-related material aims to account for both these (over-determined) presences and absences.

The psychoanalytic method is essentially interpretative, explanatory, hermeneutical. Interpretation (understood as 'the agency for the determination of meaning, properties and implications') necessarily occurs in a context, which in the case of

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[14] Kuhns, Richard. Psychoanalytic Theory of Art: A Philosophy of Art on Developmental Principles, (New York, Columbia University Press, 1983), pp. 31-32.
[15] Ibid., p. 32.
[16] Adams, Laurie Schneider. The Methodologies of Art: An Introduction, (New York, HarperCollins Publishers, 1996), pp. xv-xvi.

psychotherapeutic analysis is provided by the clinical setting.[17] The context for applied psychoanalysis in art history and criticism, by contrast, is not as evident: should the interpretative historical context be that of the work of art's creation, or that of its interpreter? The implication of the latter is that, without the interpreter's creativity, the object is 'dead'. With regards to the former, psychoanalytic theory claims that an historical context cannot be re-created to the complete exclusion of the interpreter's subjectivity. Interpretation without projection on the interpreter's part is possible in neither case for psychoanalysis: 'the art historian is always present in the construction she or he produces'.[18] Indeed, the art historian's relationship to his or her objects 'is certainly erotic in the broadest sense'.[19]

The practice of conceptualising in itself gives rise to a number of issues. It presumes, according to Norman Bryson, that the text is something to be explained by the context, with the expectation that the latter enjoys active control over the passive text or of work of art.[20] Any context, in fact, 'is not given but produced; what belongs to a context is determined by interpretative strategies'[21], underlying which understanding is the

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[17] Kuhns, Richard. Psychoanalytic Theory of Art: A Philosophy of Art on Developmental Principles, (New York, Columbia University Press, 1983), p. ix.
[18] Bal, Mieke and Norman Bryson. 'Semiotics and Art History', The Art Bulletin, 73, 2 (1991), p. 175.
[19] Davis, Whitney (with the editorial assistance of Richard W. Quinn). Replications: Archaeology, Art History, Psychoanalysis, (University Park, The Pennsylvania State University Press, 1996) p. 20.
[20] Bryson, Norman. 'Art in Context' in The Point of Theory: Practices of Cultural Analysis, Mieke Bal and Inge Bohr (Eds), (Amsterdam, Amsterdam University Press, 1994), p. 66.
[21] Ibid., p. 67.

(psychological) caveat that 'any given context is necessarily more extensive and complex than can be consciously known by an interpreter at any given moment'.[22]

In the discussion of painting, this practice rests on the assumption that the work of art is a part standing for a larger whole (the context of interpretation). Elements of the visual text are thus able to circulate, or 'migrate from text to context and back'[23], which gives rise to the 'rhetoric of conceptualisation'[24] whereby the analysis of the work of art, 'iconized as the picture', then 'looks to the image for confirmation or proof of its own truth'.[25] The risk, for the psychoanalytic interpreter of art, is that of setting up circular arguments.

Another set of questions arises in respect of the focus of psychoanalytic interpretation: is it the work of art, or the artist, or the viewer's own response to the art-object? Elizabeth Wright is of the opinion that Freud's writings on art are concerned with both the work of art and the pleasure yield it makes available to the viewer. Whilst Freud's focus was two-fold, later psychoanalytic writers concentrated their efforts on recovering the work of art's 'latent' meaning(s). Classical Freudian art criticism, also known as the id-psychological approach to art, thus tends to concentrate on the artist's unconscious and to treat the work of art as symptomatic. This means that the properly artistic aspect of the work is neglected, as are the artist's (conscious) technical abilities and mastery of

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[22] Spitz, Ellen Handler. Art and Psyche: A Study in Psychoanalysis and Aesthetics, (New Haven, Yale University Press, 1985), p. XI.
[23] Bryson, Norman. 'Art in Context' in The Point of Theory: Practices of Cultural Analysis, Mieke Bal and Inge Bohr (Eds), (Amsterdam, Amsterdam University Press, 1994), p. 72.
[24] Ibid., p. 66.
[25] Ibid., p. 73.

the medium. The thematic predictability arising from this approach to the work of art (that is, the attempt at recovering, or of reducing it to, its unconscious symbolic meaning) brought about the linking of psychoanalysis with rhetoric.[26]

The relationship between visual images and language has been described as 'elusive'.[27] Making a work of art the object of an interpretation, because of the move between the visual and the verbal, and of 'the inappropriateness of language in dealing with visual experience', necessarily causes a slippage of meaning.[28] The causal narratives that are produced by interpretation therefore are constructed, and, as such, of an artificial nature. This applies especially to modern non-representational painting, which has walled 'the visual arts into a realm of exclusive visuality' in order to defend them 'against the intrusion of speech'.[29] Modern art, because it is non-referential, or 'antimimetic', is impervious to language.[30] Its 'will to silence' announces, according to Rosalind Krauss, 'its hostility to literature, to narrative, to discourse'.[31] It seems to me, however, that it is not to be deplored that some part of the work of art remains unexplained, or inchoate.

Ellen Handler Spitz proposes a division of the psychoanalytic approach to art into three critical modes, corresponding to the object, the artist and the aesthetic response, the aim

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[26] Wright, Elizabeth. Psychoanalytic Criticism: Theory in Practice, (London, Routledge, 1989), p. 36.
[27] Baker, Malcolm. 'Limewood, Chiromancy and Narratives of Making. Writing About the Materials and Processes of Sculpture', Art History, 21, 4 (1998), p. 526.
[28] Ibid., p. 526.
[29] Krauss, Rosalind E. The Originality of the Avant-garde and Other Modernist Myths, (Cambridge, The MIT Press, 1994), p. 9.
[30] Ibid., p. 9.
[31] Ibid., p. 9.

being that of placing each interpretative approach within its context of investigation.[32] Spitz then correlates each of these modes of psychoanalytic enquiry to three schools of criticism: respectively, Formalist art criticism, the Romantic tradition, and phenomenological (or response) theories. These interpretative contexts not only correspond to three critical traditions, but also to three psychoanalytic schools: Ego-psychology, classical or Freudian psychoanalysis, and Object-Relations theory. Spitz thus offers three intellectual paradigms, the tripartite structure of each made up of an art-philosophical concern, a critical approach, and an aspect of psychoanalytic theory. Spitz challenges the neat-fittedness of the model she has set up by suggesting that its categories 'may be seen as holding more features in common than is readily apparent'.[33]

The second and third of Spitz's paradigms are relevant in this instance, respectively concerned with artistic creativity, Romantic criticism and Freud's psychoanalysis, and with the aesthetic experience, response criticism and Object-Relations analysis (bearing in mind that the artist, its creator, is the work of art's first viewer).

Leonardo da Vinci and a Memory of His Childhood (1910), typifies the first model. Freud gave it the clinical-sounding name of pathography, but it is now referred to as psychobiography. It examines the artist's psychological development in relation to his or her production, and is one feature of the Freudian psychoanalytic methodology. The interpretative context is the relation between the artist's biography and his or her

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[32] Spitz, Ellen Handler. Art and Psyche: A Study in Psychoanalysis and Aesthetics, (New Haven, Yale University Press, 1985), p. x.
[33] Ibid., p. xi.

(artistic) output, and 'typically involves classical Freudian theory, that is, the analysis of drives and drive derivatives, reconstruction, and the oedipal constellation'.[34] The work of art is studied in relation to the events of the artist's life, and against the wider backdrop of his or her oeuvre as a whole. It is therefore viewed as in some way expressive of its creator's psyche, an understanding paralleling that of Romantic, or expressive, art criticism.

Freud's method examines material according to the developmental, dynamic/structural/ economic and adaptive (psychoanalytic) points of view. An analysis along developmental lines would include the study of the artist's early (pre-oedipal) childhood, and of his or her primary relationships (with parents and siblings), in search of experiences (such as traumas, fears and fantasies, especially those concerning loss and reparation) relevant to later life. A dynamic/structural/economic investigation concentrates on intra-psychic conflict, and the process of sublimation, the end-result of which is the production of art. The adaptive viewpoint focuses on the function of creativity in terms of aiding the artist either in adapting to external reality, or in adapting those circumstances to internal psychological needs.

The Object-Relations model, provided here by Klein and the Kleinian tradition within Object-Relations psychoanalysis, concentrates on the relationship between work of art and viewer, explaining the aesthetic encounter in terms of pre-oedipal experiences: symbiosis, separation and individuation, loss and reparation, transitional phenomena,

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[34] Ibid., p. x.

introjection and projection. Within this theoretical framework the aesthetic experience is understood as '(re)creative'.[35] The principal limitation of the object-relations perspective is that 'the work is virtually lost, swallowed up between the encroaching hegemony of the artist's subjectivity on the one hand and the perceiver's on the other'.[36]

The principal difference between the Freudian and Kleinian/Object-Relations approaches to art is that the latter does not 'demand material about the artist's mind on the same extravagant and impossible scale as Freudian criticism'.[37] Because it is modelled on dream-interpretation, Freudian art criticism is directed towards the recovery of the work of art's latent content, for which an extensive knowledge of the artist, his or her circumstances, and associations is indispensable. Hence the objection most frequently levelled at Freudian art criticism: by concentrating too narrowly on the content of the work of art (which it understands as expressive of the unconscious), as opposed to the artist's technical, hence conscious, abilities and mastery of the medium, the properly aesthetic dimension of the object is ignored (or at least neglected). Kleinian and Object-Relations art criticism dispenses with what Richard Wollheim calls 'the voluminous biographical material' necessary to the Freudian approach.[38] It does so by relating the work of art to the processes of the artist's ego, as opposed to the id of classical or Freudian analysis. In both cases, however, the aesthetic experience is

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[35] Ibid., p. 136.
[36] Ibid., p. 165.
[37] Wollheim, Richard. 'A Critic of Our Time', Encounter, 12 (1959), p. 43.
[38] Ibid., p. 43.

predicated on the understanding that the spectator 'when confronted with the work of art "re-lives" or "re-enacts" the creative process'.[39]

Up to this point, I have dealt separately with issues in relation to either psychoanalysis or art; I now turn to examine specifically the 'and' conjunction of the 'uneasy marriage of psychoanalysis and art' inaugurated by Freud's Leonardo da Vinci and a Memory of His Childhood.[40] I aim to review the principal literature concerned with the problematic inter-relation of psychoanalysis and art, highlighting the contentions (in terms of the artist, the work of art and the viewer) generated by the application of psychoanalytic theory to artistic material. The material reviewed, presented in order of publication, has been included on the basis of its relevance to ideas that will be subsequently referred to or developed. The limitations inherent in the psychoanalytic approach, referred to in passing here, will be examined in detail in the conclusion.

Roger Fry's 'The Artist and Psycho-Analysis' (1924) is an early example of criticism of Freud's psychoanalysis of art.[41] Fry's premise is that 'origins do not necessarily explain functions', so that 'if you were to prove that art originated in the sexual feelings of man, that might be a very important and interesting discovery, but it would be no explanation of the significance of art for human life'.[42] Fry also objected to Freud's characterisation of the artistic temperament as introverted and neurotic. According to him, Freud's

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[39] Ibid., p. 43.
[40] Smith, Richard. 'Hung up on the Sphinx: The Sigmund Freud Antiquities', Artweek Focus, 22 (1991), p. 18.
[41] Reprinted in A Roger Fry Reader, Christopher Reed (Ed), (Chicago, The University of Chicago Press, 1996), pp. 351-365.
[42] Ibid., p. 352.

portrayal repeated a widespread popular fantasy inspired by the Bohemian lifestyle of a clutch of second-class, minor artists. Notwithstanding which, he concedes to Freud that, in art, unconscious repressed wishes are indirectly fulfilled.

Fry, a Formalist art critic, believed that the aesthetic experience was 'an emotion about form', generated in the viewer by the formal aspect of the work of art.[43] The 'pure' artist is able to perceive 'the meaning of purely formal relations', and to derive profound satisfaction from them.[44] According to Fry, 'no one who has a real understanding of the art of painting attaches any importance to what we call the subject of a picture – what is represented'.[45] The 'pure' artist seeks 'to make constructions which are completely self-consistent, self-supporting and self-contained – constructions which do not stand for something else'.[46] The 'pure' artist is, of necessity, 'opposed to all symbolism'[47], and therefore 'nothing is more contrary to the essential aesthetic faculty than the dream'.[48] Freud, on the other hand, in Fry's view, was one of many who sought 'to translate a work of art into terms of ideas with which they are familiar'.[49]

Fry characterised art as having 'an affective quality' that derived its force 'from arousing some deep, very vague, and immensely generalized reminiscences'.[50] He wrote that it was as if art had 'access to the substratum of all the emotional colours of life, to

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[43] Ibid., p. 354.
[44] Ibid., p. 362.
[45] Ibid., p. 362.
[46] Ibid., p. 362.
[47] Ibid., p. 362.
[48] Ibid., p. 361.
[49] Ibid., p. 362.
[50] Ibid., p. 365.

something which underlies all the particular and specialized emotions of actual life'.[51] Or it may be 'that art really calls up, as it were, the residual traces left on the spirit by the different emotions of life, without however recalling the actual experiences, so that we get an echo of the emotion without the limitations and particular direction which it had in experience'.[52] In this emotional substratum of generalised reminiscences is located the source of aesthetic satisfaction, of Fry's emotion about form, the meaning of which is 'a problem for psychology'.[53]

Herbert Read (1951) also recommended that psychoanalysis concentrate its effort on the dynamic aspect of the aesthetic experience, eschewing (critical) aesthetic evaluation.[54] Read, an art historian, describes himself as 'anxious to protect art and the artist from misinterpretations'[55], and the paper in question examines the contribution made by the psychoanalytic approach 'to the definition of aesthetic values'.[56] Psychoanalytic theory undermines the philosophy of art's hierarchies of aesthetic value by upholding that it is the psychological importance attached to the work of art by the viewer that establishes its value. In other words, the aesthetic evaluation of a work of art is a subjective judgement. The opposite occurs in the philosophy of art, which seeks to fix objective criteria for comparative aesthetic evaluations.

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[51] Ibid., p. 365.
[52] Ibid., p. 365.
[53] Ibid., p. 365.
[54] 'Psycho-Analysis and the Problem of Aesthetic Value', International Journal of Psychoanalysis, 32 (1951), pp. 73-82.
[55] Ibid., p. 81.
[56] Ibid., p. 75.

For Read, the philosophy of art owes an incalculable debt to psychoanalytic theory for showing 'that art could have hidden symbolic signification, and that the power of art in a civilization was due to its expression of the deeper levels of the personality'.[57] Symbolic transformation, in the creative process, mediates the passage from the archaic to the civilised, 'from the id to the super-ego'.[58] Psychoanalysis, Read contends, has scientifically justified art philosophers' belief 'that art was more than a representation of appearances' by proving that the significance of symbols is generally hidden from, or independent of, the representational content of the work of art.[59] In other words, the symbolic does not necessitate representation or recognisable appearance, but is also to be found in abstract forms of art. Whereas the philosopher of art 'is content to define works of art as symbols for the articulation of feeling, as patterns of sentience', the analyst (Read concludes) 'has more to tell us about those feelings'.[60]

In 'Psycho-Analysis and the History of Art' (1954)[61], art historian E.H. Gombrich's opening observation is that, in most works of art, 'conventional elements often outweigh the personal ones', albeit that 'a personal determinant must always exist and have always existed'.[62] Gombrich then goes on to question the validity of those psychoanalytically informed theories that conceive art as effecting an unconscious communication of inter-subjective meanings. According to Gombrich, in fact, 'without

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[57] Ibid., p. 81.
[58] Ibid., p. 81.
[59] Ibid., p. 81.
[60] Ibid., p. 82.
[61] Reprinted in Meditations on a Hobby Horse and Other Essays on the Theory of Art, (London, Phaidon, 1971), pp. 31-44.
[62] Ibid., p. 31.

the social factors, what we may term the attitudes of the audience, the style or the trend, the private needs could not be transmuted into art', hence the conclusion that 'in this transmutation the private meaning is all but swallowed up'.[63] The corollary to this is that, whilst the artistic 'institution' (i.e. 'the social context of the aesthetic attitude') can be investigated psychoanalytically, art itself cannot.[64] Psychoanalysis thus can only explain taste and style, or the 'redistributions in the balance of gratification' that each artistic movement brings about.[65]

K.R. Eissler rejects Gombrich's contention that the public dimension of the work of art 'all but' swallows up its private (personal to the artist) meaning. Eissler concedes that 'there have been phases in the history of art when the individuality of the artist was overruled by an extraneous demand and the practicing artist had to obey a strict code of performance', in which case 'the personal possibly disappears behind the subject depicted', but this does not mean 'that the personal is absent'.[66]

Spitz also rejects Gombrich's claim that history and tradition outweigh the personal dimension in the production of art. Her refusal is articulated in the following passage:

> 'It is precisely this region – the "all but" – that is the province of psychoanalysis. For when we encounter works of art, we encounter works created by individuals who are more than passive carriers of a tradition. It is to the personal and private, the "all but" of feeling, conflict, and choice, that psychoanalysis most often directs

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[63] Ibid., p. 43.
[64] Ibid., p. 36.
[65] Ibid., p. 43.
[66] Eissler, K.R. Leonardo da Vinci: Psychoanalytic Notes on the Enigma, (New York, International Universities Press, 1961), p. 34.

its attention, offering insights that, when integrated with historical knowledge, can yield a level of understanding not accessible, I believe, to art history alone.'[67]

According to Gombrich, aesthetic pleasure is compensatory. Using the oral gratification model provided by Edward Glover's study on 'The Significance of the Mouth in Psycho-Analysis', Gombrich 'links up the idea of the soft and yielding with passivity, of the hard and crunchy with activity', the latter category comprising, in artistic terms, those works that require a projective effort on the beholder's part.[68] The appreciation of so-called 'difficult' (or 'high') art depends upon the viewer's active participation. This increase of activity, however, is compensated by regression. According to the oral model, in fact, 'the biter who finds the pleasures of passivity barred to him finds his compensation in the indulgence of aggressive impulses'.[69] It is these 'psychological pulls and counterpulls that result in changes of taste and style' that, according to Gombrich, are open to psychoanalytic investigation.[70] Notwithstanding which, the work of art 'clearly achieves more than the satisfaction of a few analysable cravings', which makes the explanation of it beyond both psychoanalysis and art history.[71]

In his foreword to Marie Bonaparte's psychoanalytic study of Edgar Allan Poe (1933), Freud wrote that psychoanalysis 'could reveal the factors which awaken genius and the

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[67] Spitz, Ellen Handler. Art and Psyche: A Study in Psychoanalysis and Aesthetics, (New Haven, Yale University Press. 1985), p. 5.
[68] 'Psycho-Analysis and the History of Art' in Meditations on a Hobby Horse and Other Essays on the Theory of Art, (London, Phaidon Press, 1971), p. 40.
[69] Ibid., p. 41.
[70] Ibid., p. 43.
[71] Ibid., p. 44.

sort of subject-matter it is fated to choose'.[72] This is the point, according to art historian Meyer Schapiro, at which psychoanalysis and art history intersect. Art history, a discipline concerned with establishing thematic and stylistic originality, provides psychoanalysis with the factual presuppositions on which the latter builds its interpretations. The psychoanalytic approach then endeavours to explain the work of art's content, artistic style and the vicissitudes of creativity. It also seeks to infer, from the artist's production, his or her personality and significant events from the artist's early childhood. And these, for Schapiro, are the objectives to which a psychoanalytic approach to art should limit itself.[73]

In 'Psychoanalytic Criticism: Some Intimate Questions' (1984), film critic Jane Gallop wrote that psychoanalytic criticism, to that date, had tended to reduce the work of art to its subject-matter.[74] It had interpreted away 'specificities of form or technique or medium' in order 'to get at psychological themes'.[75] In such instances, psychoanalytic art criticism had made manifest the latent sexual contents of the work of art, reducing it to an inventory of vulgar Freudianisms. In Gallop's opinion, this occurs because the human psyche is irremediably attracted to subject matter, notwithstanding culture's efforts to the contrary (relating, as it does, the aesthetic experience to the formal qualities of the work of art). So, whilst psychoanalysis often approaches art in search of sexual subject matter, it is perhaps more appropriate to say that 'the psychoanalytic

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[72] Quoted from 'Leonardo and Freud: An Art Historical Study' by Meyer Schapiro, Journal of the History of Ideas, (17) 1956, p. 177.
[73] 'Leonardo and Freud: An Art Historical Study', Journal of the History of Ideas, (17) 1956, p. 147-178.
[74] Art in America, 72 (1984), pp. 9-15.

critic finds subject matter sexual', because he or she experiences their relation to subject matter in art 'as forbidden, powerful, desiring and embarrassing'.[76] Gallop therefore proposes a psychoanalytic approach to art focused on 'the erotics of engagement', with the erotic no longer located in the object, but in the (sexual) intra-subjective dynamic of the encounter with the work of art.[77] The ensuing psychoanalytic interpretation would be attuned to transference, 'the dialectic situation in which that interpretation is produced'.[78]

In its common format, psychoanalytic art criticism reveals nothing of its encounter with the object, covering over the fact 'that the interpretative gesture with its assumption of superiority over a mute object is always based upon a prior rebellion against the object's power'.[79] The critic's intellectual aggression towards the work of art, the desire to possess it through understanding, is never revealed. The struggle between the object's power, and the human psyche's equally powerful drive towards comprehension, are covered over by the critic. What Gallop advocates instead is a psychoanalytic approach to art that will not reduce the work of art to a meaning chosen from the psychosexual catalogue, but that will focus on whichever aspects of it are capable of surprising, embarrassing and overwhelming the viewer who engages with them.

According to Mieke Bal (1991), when dealing with the inter-relation of psychoanalysis and art, psychoanalysts generally take the 'and' conjunction as meaning '"behind" in

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[75] Ibid., p. 9.
[76] Ibid., p. 10.
[77] Ibid., p. 10.

the sense of "before"'.[80] The fundamental problem of the psychoanalysis of art therefore revolves around 'the status, or location, of the two partners in the encounter'.[81]

The risk implicit in any psychobiographic attempt modelled on Freud's example is reductionism, that of reducing visuality to verbality (intelligible meaning). Bal writes of the imperialistic colonisation of the visual by a hostile discourse, psychoanalysis being a discursive practice, as opposed to art, which is a visual practice. In such instances, the relation between the practices of art and psychoanalysis is not one of equality, but one that subordinates the object to the hermeneutic approach. The mastercode aims to master the 'nonverbal aurality' of art by 'understanding' it, by translating its visuality into discursive meaning.[82]

Logocentrism has a twofold psychoanalytic explanation. Castration anxieties and visuality are inter-related, and the ego needs to master both in order to avoid contamination and ultimately dissolution. At which point, the notion that image-formation (proper to primary process thinking) precedes verbality (proper to the secondary thought processes), renders the first 'inferior' to the latter. As Bal writes, the visual image is considered 'an inarticulate illustration of a more sophisticated verbal structure'.[83]

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[78] Ibid., p. 10.
[79] Ibid., p. 11.
[80] Reading 'Rembrandt': Beyond the Word-Image Opposition, (Cambridge, Cambridge University Press, 1991), p. 293.
[81] Ibid., p. 286.
[82] Ibid., p. 287.
[83] Ibid., p. 288.

According to Bal, there are ways of making discourse the equal partner of visuality. The prerequisite is a willingness, on the viewer and critic's part, to overcome the utilitarianism implicit in the 'idea of "tool" and its correlates, "use", "application", and "object"'.[84] Bal proposes looking towards semiotics, as the concept of sign is transmedial (and as such common to both the psychoanalytic discursive practice, and the visual practice that is the production and reception of art). A semiotic view of art and psychoanalysis would not presume the work of art to be a message, linking 'genesis and reception by conveying meaning'[85], nor would it interpret the work of art as a sign 'containing the record of the psychic state of the artist during the making of the work'.[86] According to the semiotic perspective, the work of art is the embodied expression of the psychic force at work in the creative process, with the viewer unconsciously and affectively responding to the traces of that force, described as 'the power pressure occurring at the intersection of energy, drive, imagination, and symbolization'.[87] Such a force is not constitutive of meaning in itself but rather is a surplus attached to meaning. By focusing on the traces of that force, psychoanalytic theory would no longer be proposing a genetic interpretation of the work of art. It would refer 'prospectively, to what will happen, rather than retrospectively, to what has been created', and the results, in terms of art criticism, would be productive as opposed to reductive.[88]

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[84] Ibid., p. 289.
[85] Ibid., p. 294.
[86] Ibid., p. 294.
[87] Ibid., p. 294.
[88] Ibid., p. 294.

Like Bal, Donald B. Kuspit has also written (1991) on the role of psychoanalytic theory within what is described as the art/psychoanalysis economy.[89] According to Kuspit, the psychoanalytic interpretation (or 'recognition', as the author prefers) of art is still shaped by Freud's personal artistic likes and dislikes, because it presumes the narrative readability, or reduction to literature, of the visual work of art. Psychoanalytic theory, in fact, has the 'power to reduce the object of its investigation so completely to the terms of its theory' that the work of art 'seems nothing but an epiphenomenon of that theory, insubstantial and meaningless apart from it'.[90] The work of art becomes a symptom, or an exemplification of psychoanalytic theories. Psychoanalysis becomes the privileged term by divesting art of its visuality, that is, of the essence and affective power of art, which allows it to transcend conceptual interpretation, and make it ultimately non-analysable and non-interpretable. It is this 'deep sensuous/erotic appeal' that 'both precedes and outlasts the more superficial psychic influence of the work of art's narrative and ideological meaning structures'.[91]

The sensuous and erotic charge of visual art evokes bodiliness, and thus resists interpretation or reduction to verbal meaning. Indeed, the work of art's 'impenetrability and unreadability are inseparable from the sensuous-erotic power of visuality'.[92] Psychoanalytic interpretation is therefore unable to provide the definitive meaning of

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[89] 'Visual Art and Art Criticism: The Role of Psychoanalysis', Art Papers, 15 (1991), pp. 25-32.
[90] Ibid., p. 26.
[91] Ibid., p. 28.
[92] Ibid., p. 28.

the work of art, which nonetheless is receptive to what Kuspit terms psychoanalytic sensibility, or sensorimotor attunement.

Visual art, in Kuspit's formulation, is a sensorimotor articulation of preverbal, repressed sensuous eroticism, with artistic communication possible only through attunement (on the viewer and critic's part) to 'the density of desire in the work of art'.[93] All attempts at sensorimotor attunement are necessarily of a poetic nature, as they rely, for articulation, on analogy rather than communicable meaning. Psychoanalytic criticism, so far (according to Kuspit's argument), has focused on the 'difficulties of meaning rather than densities of affect in the work of art'.[94]

The internal balance of the inter-relation of art and psychoanalysis is to be redressed, for Kuspit, by means of a poetic psychoanalytic criticism, a subjective experiential approach articulated through evocations, metaphors and analogies. When 'the sensuous eroticism latent in the work' is made manifest, art ceases to be the object of psychoanalytic interpretation.[95]

The stated intention of Laurie Schneider Adams' Art and Psychoanalysis (1993) is the exploration of the interdisciplinary potential of art history and psychoanalysis.[96] Although they are distinct disciplines, both areas of research 'are concerned with the power of images and their symbolic meaning, with the process and products of creativity, and with history. Just as works of art involve images, so too do dreams,

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[93] Ibid., p. 31.
[94] Ibid., p. 31.

daydreams, fantasies, jokes, and neurotic symptoms. Interpreting imagery is a significant aspect of both psychoanalysis and art history'.[97]

Adams identifies four conceptual categories of psychoanalytic thought as having been most commonly applied to the visual arts: symbolism, sublimation, creativity and psychobiography. Under the symbolism heading come both symbol-formation psychological processes, and the interpreter's symbol-reading effort. Pictorial analogy relates the symbol to what it symbolises, with psychoanalytically interpretable symbols limited to the body and its sexual functions. Hence the 'reductionist' accusation levelled at psychoanalytic interpretation. The transitional object postulated by Winnicott is not only the first symbol the child creates, but also the basis for future adult creativity and artistic appreciation. Sublimation, in classical psychoanalytic drive theory, is the process that re-directs instinctual energy from a sexual to a non-sexual (and socially valued) objective. It is the necessary pre-requisite to artistic creativity. In the sublimatory process, libidinal impulses and/or unconscious wishes are de-sexualised by the ego, which mediates their transformation taking into account the demands of reality. In the case of the work of art, such demands are aesthetically determined, and relate to the medium and its artistic tradition. Within this last, the artist finds his or her artistic predecessors, who (unconsciously) assume paternal significance and activate the oedipal dynamic. This is possible due to the inter-changeability, in the unconscious, of the father figure and its derivatives, such as predecessors and patrons.

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[95] Ibid., p. 32.
[96] Art and Psychoanalysis, (New York, HarperCollins Publishers, 1993).

Aesthetic gratification, in the viewer, arises from identification (the counterpart of communication on the artist's part). The viewer identifies with the artist's evasion of the renunciation imposed by censorship: 'by virtue of its aesthetic quality, the work of art permits conscious pleasure in forbidden wishes and impulses that reside in the unconscious'.[98] Freud's Leonardo da Vinci and a Memory of His Childhood was the first psychobiographical study of an artist. Psychobiography is closer to the clinical case study than to the biographical literary genre, in that it focuses on dreams, memories, symptoms and behavioural patterns. The insights it offers, not available otherwise to art history, are psychodynamic in nature, and hence have universal validity. That is, they apply to artists of all times, not only to twentieth-century practitioners, as some critics have proposed.

To sum up, Adams' contribution is aimed at identifying and explaining the psychoanalytic concepts most frequently applied to art-related theoretical concerns. Gallop, Bal and Kuspit agree on the need to defend the work of art's visuality, its properly aesthetic dimension, from the threat posed by psychoanalytic theory's imperialising verbality. Fry (agreeing with Freud that the work of art is an indirect fulfilment of unconscious, repressed wishes) considers the aesthetic emotion as a problem for psychological investigation. Aesthetic evaluation, on the other hand, because the work of art's aesthetic value is not dependent on content (Fry argued) but on form, is the competence of art historians and critics. Read, like Fry, advocated that

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[97] Ibid., p. 179.
[98] Ibid., p. 9.

psychoanalysis limit itself to explaining the psycho-dynamics of the aesthetic experience, leaving the problem of aesthetic evaluation (which, in psychoanalytic theory, hinges on the psychological importance subjectively attributed to the work of art) to the objective criteria of the art historian or critic.

For Gombrich, the aesthetic dimension of the work of art (unlike the artistic institutions of taste and style, and the social context of the aesthetic experience) is beyond psychoanalytic explanation. This, according to Gombrich, is because the social factors involved in the production and reception of art by far outweigh the personal ones. Eissler and Spitz, among others, regard the investigation of the latter as the task of psychoanalysis, but argue that the (social) institution of art, taste and style, is also open to psychoanalytic exploration. Schapiro concurs with Gombrich that the limits of psychoanalytic enquiries are questions concerning the vicissitudes of creativity and the psycho-dynamics of the aesthetic experience. Basing his critique on Freud's Leonardo da Vinci and a Memory of His Childhood, Schapiro summarises the weaknesses of the psychoanalytic approach, when it tries its hand at art history, as 'the habit of building explanations of complex phenomena on a single datum and the too little attention given to history and the social situation in dealing with individuals and even with the origin of customs, beliefs, and institutions'.[99]

In the final part of this introduction, I will be reviewing examples of literature concerned with the application of psychoanalysis to Surrealism, the formative context

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[99] 'Leonardo and Freud: An Art Historical Study', Journal of the History of Ideas, 17 (1956), p. 177.

of Miró's artistic development that, importantly, also provided his painting with its theoretical justification. Publications dealing with Surrealist art from the Freudian and/or Kleinian perspectives relevant to this project are rare, compared to material with a similar focus but a Lacanian orientation. They include the following: Kuspit's 'Breaking the Repression Barrier' (1988), Compulsive Beauty by Hal Foster (1993) and Krauss's The Optical Unconscious (1993), On Abstract Art (1997) by Briony Fer and, more recently, The Haunted Self (2000) by David Lomas. Of these titles, however, only Kuspit's article deals with ideas that bear a direct relevance to the subsequent development of this project.

Foster proposes a reading of Surrealism in terms of the Freudian uncanny and the return of the repressed, which he posits as central to the Surrealist aesthetic and its notions of the marvellous, compulsive beauty and objective chance. He also examines the related psychoanalytic concepts of traumatic shock, the death drive and compulsive repetition, as they manifested themselves in the Surrealist iconography of Max Ernst, Man Ray, Hans Bellmer and Giorgio de Chirico. On Abstract Art contains a chapter entitled '*Poussière/Peinture*: Bataille on Painting', in which Bataille's reading of Miró's anti-paintings, as featured in 'Joan Miró: Peintures Récentes' of 1930, is (psycho-)analysed from the perspective of oedipal castration anxiety. Sections of The Optical Unconscious also deal with Surrealism and psychoanalysis, both Lacanian and Freudian, but the ideas put forward in it, whilst very interesting in themselves, are not especially relevant to my research (which centres on the infantile aspect of creativity).

In his article, Kuspit suggests that the impulse underlying expressionist art, from die Brücke to Surrealism and Abstract Expressionism, 'attempts to break the repression

barrier, regressing the psyche towards an unstructured infantile condition of unrepressed wish and hallucinatory wish fulfilment'.[100] In expressionist art, representation disintegrates into fragmentary mnemic images. The demolition of the repression barrier is signalled by the loss of the ability to distinguish between fact and fantasy. Unconscious ideas flood memory and immediate perception, and ordinary consciousness is taken over by mnemic preconscious content. Expressionism articulates both the pain brought on by the perception of reality as made unmanageable by the collapse of secondary thought processes, and the pleasure arising from the psyche being taken over by primary process thinking (which functions according to the pleasure principle). According to Kuspit, 'the strongest, most uncanny Expressionist art mixes a "fantastic" sense of pleasure with a realistic sense of pain, and conveys the startling primitiveness of both pleasure and pain'.[101]

Lomas concentrates on the uses to which psychoanalysis, its techniques and themes, were put by the Surrealists and, conversely, on how to use psychoanalysis to interpret Surrealist art. In The Haunted Self, there is a chapter dedicated to the analysis of Miró and self-portraiture from a Lacanian perspective, and there are also a number of pages dealing with Miró and automatism, in relation to his 'dream paintings' of the mid-1920s.

My research, however, deals with Surrealism only insofar as Miró's formative artistic influences were Surrealist. Whilst thus indirectly contributing towards a Freudian and

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[100] Art Journal, 47 (1988), p. 229.

Kleinian orientated understanding of Surrealism, I am more specifically concerned with the application of psychoanalytic aesthetic theories to works painted primarily by Miró, and secondarily by Chagall and Klee. Extensive research in three languages has brought to my attention the absence of psychoanalytically-informed material, written from my Freudian and Kleinian Object-Relations perspective of enquiry, on these three artists. My original contribution to the existing literature on Chagall, Klee and Miró therefore consists of a psychoanalytic exploration of their work informed by Freud's, Klein's and the Kleinian tradition of Object-Relations theories on the work of art, creativity and the aesthetic experience. The examples of Chagall's, Klee's and Miró's work that I have used were selected on the basis of childhood-related content and/or a 'child-like' pictorial style.

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[101] Ibid., p. 231.

CHAPTER 1 FREUD'S PSYCHOANALYSIS OF ART

The psychoanalytic theory of art I am proposing in this chapter is deduced primarily from the two studies Freud contributed to the visual arts, Leonardo da Vinci and a Memory of his Childhood and 'The Moses of Michelangelo'. The larger part of this exposition is therefore reserved to the examination of these two works, which are prototypical (their methodological divergences notwithstanding) of much of the psychoanalytic literature on art that has followed. I have also drawn from Freud's references to art and related issues in a number of other publications. In fact, 'if art history, is either to dismiss Freudian psychoanalysis or to benefit from it in any way, then art historians/critics must confront the central achievements of Freud's work in such texts as The Interpretation of Dreams and Jokes and Their Relation to the Unconscious and not just his more peripheral writings on art and artists'.[1]

Freud's psychoanalytic aesthetic was heavily influenced by Romanticism, and those Romantic theories of art in which 'an appreciation for the value of early childhood experience and the conception of an unconscious, hidden nature were accompanied by a focus on imaginative over logical mental processes'.[2] Such an understanding placed special emphasis on introspection, or subjectivity and the inner experience, the dream and the supernatural. Freud, in particular, was influenced by the significance these theories attributed to notions including originality, genius, imagination, symbolism,

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[1] Walker, John A. 'Dream-work and Art-work', Leonardo, 16 (1983), p. 113.

expression and communication. For Renaissance artists such as Leonardo and Michelangelo, artistic expression was rooted in the study of human anatomy, as it referred to the facial features and bodily gestures by means of which the painted or sculpted figure generated (in the beholder) a response to the emotions seen represented. By the twentieth-century, expressiveness referred to 'the artist's capacity to render his own subjective feelings apparent through his colours and forms: it still had a bodily basis, but this became the unseen body of the artist himself rather than his objectively perceived subjects'.[3] Whereas prior to Romanticism 'to say that an artist expresses himself by his art, trite as it now seems, would have been incomprehensible', Romantic art criticism presumed a direct connection between the artist and his or her artistic creations.[4]

Even in his earliest writings, Freud drew examples from art and literature to illustrate his theories of the mind (given his classical education and social class, his interest in art and the humanities in general is not surprising). From the inception of psychoanalysis, Freud and his Viennese circle debated its application to cultural manifestations. The periodical Imago, published from 1912 and co-edited by Hanns Sachs and Otto Rank, was dedicated to applied psychoanalysis. By his own admission, Freud's tastes in art

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[2] Trosman, Harry. Freud and the Imaginative World, (Hillsdale, The Analytic Press, 1985), p. 5.
[3] Fuller, Peter. Art and Psychoanalysis, (London, Writers and Readers Publishing Cooperative, 1980), p. 44.
[4] Osborne, Harold. Aesthetics and Art Theory: An Historical Introduction, (London, Longmans Green, 1968), p. 134.

were limited and conservative (according to Gombrich, his traditional approach to art was characteristic of 'the most cultivated "Victorians" of Central Europe').[5]

Freud's psychoanalysis of art is grounded in his preference for the productions of the figurative tradition of nineteenth-century academic painting over contemporary artistic developments, which Freud found lacking in verbalisable content. In 'The Moses of Michelangelo', he stated clearly that he was drawn to the work of art's subject matter, and only secondarily to its plastic dimension: 'I have often observed that the subject matter of works of art has a stronger attraction for me than their formal and technical qualities, though for the artist their value lies first and foremost in these latter'.[6] Freud's understanding of expressiveness thus is indebted to the Romantic notion of empathy, in that it depends upon the viewer's emotional affinity with the work of art's subject matter. Accordingly, his psychoanalytic approach appears more suited to the analysis of content in art (which is treated by Freud comparably to the dream-work).

Whilst Freud was developing his psychoanalytic theory of art, Clive Bell and Fry were establishing Formalism, a critical approach concerned with the problems of formal analysis, and aimed specifically at the analysis of form in Modern art. Formalist art criticism is exemplified by Bell's 1913 essay on 'Significant Form', and presumes an affinity 'between certain pictorial elements and emotional states, in virtue of which

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[5] Gombrich, E.H. 'Freud's Aesthetics', Encounter, 26 (1966), p. 30.
[6] 'The Moses of Michelangelo' in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 253.

combinations of pictorial elements symbolise complex emotional states'.[7] In his Art, originally published in 1914, Bell explained 'significant form' as expressing 'the emotions of its creator ... the lines and colours of a work convey to us something that the artist felt'.[8] Similarly to Freud's psychoanalytic aesthetic, Formalist art criticism was informed by Romanticism's belief in art as self-expression and communication of emotions, but whereas the first attributed the work of art's expressiveness to its representational content, according to Formalism the work of art achieved its expressiveness by formal means independently of representational content (or lack thereof).

At the same time, Kandinsky articulated the Modernist generation's concern with the emotional significance of form (colour, shape and line, and their combinations) by describing these as the external expressions of the 'internal necessity' out of which the work of art is born.[9] In Über das Geistige in der Kunst (Concerning the Spiritual in Art) (1912), Kandinsky posited the work of art as consisting of:

> 'Two elements, the inner and the outer. The inner is the emotion in the soul of the artist; this emotion has the capacity to evoke a similar emotion in the observer. Being connected with the body, the soul is affected through the medium of the sense – the felt. Emotions are aroused and stirred by what is sensed. Thus the sensed is the bridge, i.e., the physical relation, between the immaterial (which is the artist's emotion) and the material, which results in the production of a work of art. And again, what is sensed is the bridge from the material (the artist and his work) to the immaterial (the emotion in the soul of the observer).'[10]

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[7] Osborne, Harold, Aesthetics and Art Theory: An Historical Introduction, (London, Longmans Green, 1968), p. 190.
[8] Bell, Clive. Art, (New York, Capricorn Books, 1958), p. 43.
[9] Kandinsky, Wassily. Concerning the Spiritual in Art, (New York, George Wittenborn, 1972), p. 47.
[10] Ibid., p. 23.

The artist's emotions and those that the work of art produces in the viewer 'will be like and equivalent to the extent that the work of art is successful'.[11] Emotion, or the inner element, according to Kandinsky determined form:

> 'In order that the inner element, which at first exists only as an emotion, may develop into a work of art, the second element, i.e., the outer, is used as an embodiment. Emotion is always seeking means of expression, a material form, a form that is able to stir the senses. The determining and vital element is the inner one, which controls the outer form'[12].

Freud, however, took no interest in contemporary artistic developments. Moreover, his correspondence makes apparent his marked dislike of Modernist art: further to receiving a copy of Oscar Pfeister's pamphlet on 'The Psychological and Biological Background of Expressionist Paintings', for example, Freud wrote back (on 21st June 1920) that 'as far as these "artists" are concerned, I am in fact one of those philistines and stick-in-the-muds whom you pillory in your introduction'.[13] The following is another example: to Karl Abraham, who had sent him a drawing by an Expressionist artist, Freud wrote back (26th December 1922) describing the gift as 'ghastly', adding words to the effect that he regarded Abraham's 'tolerance or sympathy for modern "art"' as a flaw is his otherwise excellent character.[14] His opinion of Modern art was somewhat modified by his encounter with Salvador Dalí, further to which Freud wrote to his friend Stefan Zweig thanking him for the introduction, and adding that:

> 'Up to then I was inclined to consider the Surrealists who appeared to have chosen me as their patron, pure lunatics or let us say 95 per cent, as with "pure" alcohol.

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[11] Ibid., p. 24.
[12] Ibid., p. 24.
[13] Quoted from 'Freud's Aesthetics' by E.H. Gombrich, Encounter, 26 (1966), p. 34.
[14] Ibid., p. 34.

> The young Spaniard with his patently sincere and fanatic eyes and his undeniable technical mastery has suggested to me a different appreciation. It would indeed be very interesting to explore the origins of such a painting analytically.'[15]

1.1 On Art: 1900-1910

The Interpretation of Dreams (1900) is Freud's single most important and celebrated psychoanalytic work. It first presumed the analogy between the dream and the work of art that would be elaborated in later publications. Writing retrospectively 'On the History of the Psycho-Analytic Movement' (1914), Freud stated that analysis provided its practitioners with an explanation of pathological phenomena, whilst revealing their relation to normal mental life and its activities. His method for the interpretation of dreams led 'to the analysis of works of imagination and ultimately to the analysis of their creators – writers and artists themselves'.[16]

In both his study of Leonardo da Vinci and 'The Moses of Michelangelo', without explicitly equating the work of art to the dream, Freud explored the meaning of the works of art in question 'partly in terms of mechanisms analogous to those of the dream-work'.[17] Sarah Kofman also agrees that Freud's method of interpreting works of art is borrowed from the interpretation of dreams.[18] An example of this is the analogy

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[15] Ibid., p. 34.
[16] The Standard Edition of the Complete Psychological Works (vol. XIV, 'On the History of the Psycho-Analytic Movement'), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 36.
[17] Spector, Jack J. The Aesthetics of Freud: A Study in Psychoanalysis and Art, (London, Allen Lane, 1972), p. 93.
[18] The Childhood of Art: An Interpretation of Freud's Aesthetics, (New York, Columbia University Press, 1988), p. 53.

Freud drew between the composition of Leonardo's painting Anna Metterza and the process of condensation in dreams.

John Walker is of the opinion that condensation is a process inherent in pictorial representation.[19] In the field of artistic production, he suggests art-work as a concept comparable to Freud's dream-work. R.W. Pickford is in agreement that 'the modes of dream-work, namely symbolic transformation, displacement of affect, condensation and secondary elaboration, and also abstraction can apply in art-work'.[20] Like the dream, the work of art 'is the product of conflicting forces. The result of a compromise, it "speaks" simultaneously of desire, transgression, and possible punishment; in particular it speaks of desire for incest and its prohibition, which are the very foundations of culture. The text is a compromise between Eros and the death drive as well'.[21]

For Jack Spector, The Interpretation of Dreams contains Freud's 'two major contributions to psychology that have had the greatest impact on art and the criticism of art: his conception of the unconscious, and his theory of the pleasure principle.'[22] According to the conceptualisation of the mind put forward by Freud in The Interpretation of Dreams, the psychic apparatus is composed of three systems: the conscious, the unconscious, and, topographically situated between them, the preconscious, the contents of which, whilst not present (at any given moment) in the

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[19] 'Dream-work and Art-work', Leonardo, 16 (1983), p. 110.
[20] Pickford, R.W. 'Dream-work, Art-work, and Sublimation in Relation to the Psychology of Art', British Journal of Aesthetics, 10 (1970), p. 275.
[21] Kofman, Sarah. The Childhood of Art: An Interpretation of Freud's Aesthetics, (New York, Columbia University Press, 1988), p. 55.

conscious, remain nonetheless accessible to consciousness. The nucleus of the unconscious consists of wishful instinctual impulses that are exempt from mutual contradiction or incompatibility. Freud distinguished between primary or unconscious processes, inaccessible to thought, and the secondary psychical processes of the conscious and the preconscious. Secondary mental functioning includes the operations of waking thought: attention, judgement, reasoning and controlled actions. It is regulated by the reality principle, the aim of which is adaptation to the circumstances of external reality. Primary and secondary thinking overlaps: certain contents of the unconscious, for example phantasies, are modified by secondary thought processes, just as preconscious elements (i.e. the day's residues in the dream formation process) are influenced by primary process thinking.

Primary thinking is characterised by timelessness, in the sense that these processes are not ordered temporally nor altered by the passage of time. In the unconscious, external reality is replaced by psychical or internal reality, which functions according to the pleasure principle. The primary thought processes thus are non-logical, and irrational. Freud postulated the unconscious as functioning pictorially, because (developmentally) images precede words. Images representing ideas, a 'language' of images, would thus replace in consciousness the language of words (ideas represented by words).

Primary process operations include condensation, displacement and symbolism. Condensation is the process enabling the meanings in several associative chains to

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[22] Spector, Jack J. The Aesthetics of Freud: A Study in Psychoanalysis and Art, (London, Allen Lane,

converge on a single idea, located at their point of intersection. Displacement is the mechanism whereby an apparently insignificant idea is invested with the psychic value and intensity of meaning originally attributed to another idea (the original idea and the one onto which the emphasis is displaced are related by means of a chain of associations). Symbolism is a mode of indirect and figurative representation of an unconscious idea, conflict or wish. A symbol is something that stands (in a constant relation, based on analogy or allusion) for something else. The constancy of the relationship between the symbol and what it symbolises is operative in the same individual, between different individuals, and also in the languages, myths, religions, folklore, etc. of different cultures the world over. Symbols usually represent the human body and its organs, particularly the genitals, but also the parents and siblings, and experiences such as birth and death, nudity and sexuality. Importantly, however, symbolic meanings are 'decoded' along associative chains, the component links of which (or each of the substitutive formations making up the chain of association) are supplied to the psychoanalytic context by the specifically personal circumstances of individual history. Unconscious thoughts are represented in consciousness by means of symbols; conversely, symbols are representations of unconscious material. Primary processes make use of concrete and sensorial perception, that is, of symbolism, because of the low psychological effort it requires.

The primary and secondary thought processes make use of memories in different ways. The former move backwards in time towards infantile modes of wish fulfilment, such as

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1972), p. 85.

daydreaming, hallucinating and dreaming, whereby images/perceptions or memory-traces that are bound with (or that have become the signs for) the earliest experiences of satisfaction are reproduced. The latter recall into consciousness relevant, causally related memories that will lead to satisfaction, or terminate unpleasure, in the external world.

The pictorial productions of the mind, which represent a regression from the level of language to thinking in pictures, comprise dreams, fantasies and day-dreams, and memories (including screen memories such as the one analysed by Freud in his study of Leonardo), but also hallucinations and delusions. Unconscious ideas are organised into phantasies or imaginary scenarios, to which the instincts attach themselves, and which are to be conceived as theatrical mises-en-scène. Primary thinking is typically associated with psychotic states and the thought processes of children, but also with dreams, day-dreaming activities and states of altered consciousness, which are characterised by spontaneous upsurges of imagery. Images create illusions, ranging from the psychotic's belief in the reality of his or her visual hallucinations, to what the Romantic poet Coleridge referred to as the willing suspension of disbelief, whereby the viewer of the work of art is suspended between illusion, or the belief that what is seen is real, and recognition that it is not so.

Dreams occur at the border between consciousness and the unconscious: the manifest content that emerges into consciousness corresponds to a latent content originating in the unconscious. Psychoanalytic interpretation brings together the manifest and the latent contents into a coherent account. The distortion of meaning that occurs is the result of the intervention, and the operations, of censorship. Censorship, operating

between the unconscious and the preconscious in Freud's topography of the mind, functions to prohibit unconscious contents and processes from passing into the preconscious and accessing consciousness without first undergoing transformation.

Bodily impressions, the day's residues and latent dream-thoughts, the thing (visual) presentations or the representatives of the instincts in the unconscious, provide the material for dream formation, i.e. the material that the dream-work transforms into the manifest content, the mise-en-scène. The passage from latent to manifest content is mediated by the operations of the dream-work, the four mechanisms of which are condensation and displacement, considerations of representability and secondary revision. The 'logic' to which dreams are subjected is thus 'an archeo-logic that makes use of the primary processes that govern the unconscious system'.[23] Considerations of representability direct the displacement mechanism towards fitting visual substitutes, and refer to the dream thoughts' suitability to be expressed in visual images. As such, this mechanism is associated with regression, or the return from verbal/secondary thinking to the earlier visual 'language' of the primary (unconscious) thought processes. Secondary revision is the process whereby the elements of the dream are partially or totally re-organised, in order for the dream to lose its absurdity and incoherence and present itself to consciousness in the form of a relatively consistent and comprehensible scenario, not dissimilar to that of a day-dream. It constitutes a second stage of the

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[23] Kofman, Sarah. The Childhood of Art: An Interpretation of Freud's Aesthetics, (New York, Columbia University Press, 1988), p. 30.

dream-work, operating upon the results of the other mechanisms at work in dream formation.

According to Freud's definition, the dream is a disguised fulfilment of a repressed infantile wish. The dream is thus a compromise-formation, in the sense that it is the outcome of the conflict between the unconscious wish and the defence against it, both of which are represented as satisfied by the dream. The raw material of dreams 'is sexual and is constituted by the Oedipal structure'.[24] The unconscious (the contents of which find symbolic expression in dreams) is constituted through the action of infantile repression, which splits it from the preconscious/conscious system. Repression, a psychological mechanism central to psychoanalytic theory, operates to keep confined in the unconscious those representations (thoughts, images, memories) that are instinctually bound. It occurs to prevent the direct expression of impulses, wishes and drives that date from childhood (and have since become unconscious), the satisfaction of which, pleasurable in itself, would also cause the subject pain and anxiety. The censorship, representing consciousness' moral and ethical resistance, intervenes to disguise the (repressed) sexual and aggressive components of the unconscious. Repression also invests events, beliefs, wishes and needs relating to the original focus of repression, intended as the signs or representatives to which the instincts have become fixated. Depending on their distance from the unconscious instinctual nucleus, these derivatives are able to seep into consciousness in symbolic form.

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[24] Ibid., p. 54.

Secondary revision is an effect of the censorship. It can be seen at work when the dreamer recounts the dream as it visually manifested itself to him or her. It is the process whereby the subject translates the manifest content of the mise-en-scène (the product of the dream-work) into a narrative. In the unconscious system, only thing-presentations are found; in the preconscious/conscious system, thing-presentations (essentially visual) are bound to corresponding (auditory) word-presentations. Verbalisation is the process through which the symbolic derivatives of unconscious thing-presentations, organised by the dream work into imaginary scenarios, are brought to consciousness. Symbolism underlies all the operations of the dream-work activity, including secondary revision. Symbols are the means by which censorship is evaded.

Dreams are multiply determined and have multiple meanings, in the sense that they fulfil several different wishes at the same time. Freud termed this the principle of over-determination, which is the consequence of the work of condensation. The work of art, like the dream, is over-determined, in the sense that different factors contribute to its creation. Just like the dream, but also the neurotic symptom and any other psychic production, 'the primal matter of art works is covered over by later edifices that hide it and is transformed beyond recognition'.[25] In order to reach expression, unconscious and repressed ideas make use of symbols, which are conscious and non-inhibited (by the censorship) and, in the case of art, socially useful. In the work of art, repressed sexual motives or libidinal impulses are subjected to symbolic representation. The unconscious

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[25] Ibid., p. 54.

material expressed by the work of art, just as the latent content of the dream, becomes accessible by means of psychoanalytic interpretation.

Aside from references to art and literature in his correspondence and early publications, including The Interpretation of Dreams, Freud's 'Psychopathic Characters on the Stage' (1904) was his first independent treatment of artistic productions. Freud put forward the idea that the spectator's enjoyment of a theatrical production is related to a saving on the expenditure of repression. The unconscious derivatives of the repressed material reach consciousness because of this lowering of psychological resistance. The repressed impulse 'is one of those which are similarly repressed in all of us, and the repression of which is part and parcel of the foundations of our personal evolution'.[26]

In his Three Essays on the Theory of Sexuality (1905), Freud stated that in sublimation 'we have one of the origins of artistic creativity'.[27] He described sublimation as the process enabling 'excessively strong excitations arising from peculiar sources of sexuality to find an outlet and use in other fields'[28], that is, the process by means of which some proportion of the libido is diverted (sublimated) from sexual aims 'on to higher artistic aims'.[29] Sublimation implies that conflicts have been resolved, and that the energy previously locked in them becomes available to the ego, and is put, in a process of goal displacement, to constructive use. In this instance, Freud is making art

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[26] 'Psychopathic Characters on the Stage' in Art and Religion,, (Harmondsworth, Penguin Books, 1990), p. 126.
[27] The Standard Edition of the Complete Psychological Works (vol. VII, Three Essays on the Theory of Sexuality), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 238.
[28] Ibid., p. 238.
[29] Ibid., p. 157.

function as 'a kind of displaced wish-fulfilment, a rechanelling of sexual desire'.[30] The production of art is 'a safety valve required to redirect desire to a place where it may be released in another form'.[31]

The following year Freud published Jokes and their Relation to the Unconscious, of which he later wrote that it was 'the first example of an application of the analytic mode of thought to the problems of aesthetics'.[32] Jokes, according to Freud, 'seek to gain a small yield of pleasure from the mere activity, untrammelled by needs, of our mental apparatus'.[33] The pleasure that joking gives rise to is in part verbal, deriving from the free use of words and thoughts, a form of play. Primarily, though, the pleasure in jokes arises 'from an economy in expenditure from inhibition', brought about by what Freud termed the incentive bonus or fore-pleasure.[34] According to the principle of fore-pleasure, 'with the assistance of the offer of a small amount of pleasure, a much greater one, which would otherwise have been hard to achieve, has been gained'.[35] The lifting of internal inhibitions or repression yields pleasure.

Dream-work and joke-technique present a number of analogies, namely condensation, displacement and indirect representation. Joking, which is bound to intelligibility, 'is the most social of all the mental functions that aim at a yield of pleasure'.[36] The dream,

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[30] Fer, Briony. On Abstract Art, (New Haven, Yale University Press, 1997), p. 96.
[31] Ibid., p. 96.
[32] The Standard Edition of the Complete Psychological Works (vol. XIV, 'On the History of the Psycho-Analytic Movement'), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 37.
[33] Jokes and their Relation to the Unconscious, (Harmondsworth, Penguin Books, 1991), p. 238.
[34] Ibid., p. 302.
[35] Ibid., p. 188.
[36] Ibid., p. 238.

instead, 'is a completely asocial mental product', predicated on the regression from thinking to perception (images).[37] Whereas a dream is a wish made unrecognisable, the joke is 'developed play'.[38]

Freud's first published analysis of a literary work was Delusions and Dreams in Jensen's 'Gradiva' (1907), which was to exert a great influence on the Surrealists. Psychoanalysis, in fact, was an integral part of the movement's ideology, and much Surrealist art is illustrative of psychoanalysis' insights into the creative process.

It was followed a year later by the essay 'Creative Writers and Day-dreaming', concerning the similarities between children's play and creative writing. The imaginative activity dates from childhood, and is easily seen at work in children's play. The child at play, like the creative writer, creates a world of his or her own. The child takes playing very seriously and invests large amounts of emotion in it, all the while distinguishing quite well the world of play from reality, as does the writer in respect of his or her creative writing activity. The opposite of play, in fact, 'is not what is serious but what is real'.[39]

The yield of pleasure gained from playing is given up as the child grows older, and ceases to play. This apparent renunciation 'is really the formation of a substitute or surrogate'.[40] Whereas the child plays, the adult phantasises or day-dreams. Adult

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[37] Ibid., p. 238.
[38] Ibid., p. 238.
[39] 'Creative Writers and Day-dreaming' in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 132.
[40] Ibid., p. 133.

phantasising differs from child's play in that it is not linked 'to the tangible and visible things of the real world'.[41]

The motive forces of phantasies are 'unsatisfied wishes, and every single phantasy is the fulfilment of a wish, a correction of unsatisfying reality'.[42] The production of a day-dream or phantasy involves three moments in time. In the present, 'mental work is linked to some current impression, some provoking occasion ... which has been able to arouse one of the subject's major wishes'.[43] From the present, it moves backwards in time 'to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled'.[44] It then proceeds to create 'a situation relating to the future which represents a fulfilment of the wish'.[45] In this, day-dreams are similar to their nocturnal counterparts. As in dreams, the derivatives of the repressed wish 'are only allowed to come to expression in a very distorted form'.[46]

The production of a piece of creative writing is not dissimilar to that of a day-dream or phantasy: 'a strong experience in the present awakens in the creative writer a memory of an earlier experience (usually belonging to his childhood) from which there now proceeds a wish which finds its fulfilment in the creative work. The work itself exhibits elements of the recent provoking occasion as well as the old memory'.[47] In adulthood,

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[41] Ibid., p. 132.
[42] Ibid., p. 134.
[43] Ibid., p. 135.
[44] Ibid., p. 135.
[45] Ibid., p. 135.
[46] Ibid., p. 136.
[47] Ibid., p. 139.

day-dreaming and creative writing are substitutes for, and continuations of, children's play.

Creative writing, however, has an aesthetic dimension that is lacking in the day-dream and in nocturnal dreaming. The writer, in fact, 'softens the character of his egotistic day-dreams by altering and disguising it, and he bribes us by the purely formal – that is, aesthetic – yield of pleasure which he offers us in the presentation of his phantasies'.[48] Freud uses the terminology of Jokes and their Relation to the Unconscious to describe this yield of pleasure as an 'incentive bonus or fore-pleasure'[49], because it 'is offered to us so as to make possible the release of still greater pleasure arising from deeper psychical sources'.[50] The aesthetic pleasure a piece of creative writing affords its readers has the character of a fore-pleasure of this kind. Freud's conclusion is that the readers' enjoyment proceeds from a liberation of psychological tensions.

In Five Lectures on Psycho-Analysis (1909), Freud put forward the idea that 'if a person who is at loggerheads with reality possesses an *artistic gift* (a thing that is still a psychological mystery to us), he can transform his phantasies into artistic creations instead of symptoms. In this manner he can escape the doom of neurosis'.[51] Writing in the context of phantasy and reality, and their relation to mental illness, according to Freud the 'energetic and successful' individual succeeds 'by his efforts in turning his wishful phantasies into reality', whilst weaker subjects turn away from reality and

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[48] Ibid., p. 141.
[49] Ibid., p. 141.
[50] Ibid., p. 141.

withdraw into the 'more satisfying world of phantasy'.[52] The artistic gift enables the artist 'to find another path leading from these phantasies to reality'.[53] If the artistic gift is insufficient, Freud concludes, 'it is almost inevitable that the libido, keeping to the sources of the phantasies, will follow the path of regression, and will revive infantile wishes and end in neurosis'.[54] Estrangement from reality brings with it, according to Freud, regression towards infancy and mental illness, which the artist avoids by means of his or her artistic gift.

1.2 Leonardo Da Vinci and a Memory of His Childhood (1910)

At the meeting of the Vienna Psychoanalytic Society of 11th December 1907, Freud made apparent his interest in the psychobiography of poets and artists by listing the propositions on which it should rest. His monograph on Leonardo was Freud's first full-length psychoanalytic biographical study, or application of clinical psychoanalysis to the life of a historical figure. Pathography (as psychobiography is also known) is the literary genre inaugurated by Freud's study of Leonardo, and for which that example stands as paradigmatic. It is one model of the Freudian approach to art.

According to Freud's characterisation, the artist is endowed with 'the ability to express his most secret mental impulses, which are hidden even from himself, by means of the

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[51] The Standard Edition of the Complete Psychological Works (vol. XI, Five Lectures on Psycho-Analysis), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 50.
[52] Ibid., p. 50.
[53] Ibid.. p. 50.

works that he creates; and these works have a powerful effect on others who are strangers to the artist, and who are themselves unaware of the source of their emotion'[55] Freud followed the Romantic critical tradition in regarding the work of art as an expressive or projective manifestation of a psychic state. This influence is also reflected in Freud's choice of the term 'pathography', which points to the Romantic myth of the artist as a tormented, hypersensitive and psychologically fragile individual. From this standing, the creative is viewed as a psychological condition comparable to the pathological. Notwithstanding which, the stated aim of Freud's study of Leonardo was not that of establishing a pathology, but rather that of applying psychoanalytic theories to cultural material.

Both Romantic art criticism and Freud's psychoanalytic approach ground the work of art 'in the biographical matrix of its author'.[56] Whereas the Romantic critic was concerned with the artist's personality insofar as it found expression in his work, and used the artist's biographical data to interpret the work of art, pathography's foremost preoccupation was not the work of art but the psyche of the artist. The psychobiographical method, as developed by Freud in his essay on Leonardo, thus reverses the concerns of the Romantic critical tradition. Freud's aim, in fact, is to find proof of his reconstruction of Leonardo's personality in that artist's oeuvre,

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[54] Ibid., p. 50.
[55] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 199.
[56] Krauss, Rosalind E. The Originality of the Avant-garde and Other Modernist Myths, (Cambridge, The MIT Press, 1994), p. 4.

notwithstanding 'the profound transformations through which an impression in an artist's life has to pass before it is allowed to make its contribution to a work of art'.[57]

Freud's interest in Leonardo is well documented, and dates from long before the writing of his book on the artist. For example, in a letter to Wilhelm Fliess dating from 9th October 1898, he remarked on the artist's left-handedness and the reported absence of love affairs in his life. And in his reply to a questionnaire on his favourite books, dated 1906, Freud cited D.S. Merezhkovsky's The Romance of Leonardo da Vinci of 1903. Nearer, in date, to the writing of the essay, is a letter addressed to C.G. Jung (17th October 1909), in which Freud wrote 'we must also take hold of biography . . . The riddle of Leonardo da Vinci's character has suddenly become clear to me. That would be a first step in the realm of biography. But the material concerning L. is so sparse that I despair of demonstrating my conviction intelligibly to others'.[58] He also expressed the opinion that Leonardo had, at an early age, 'converted his sexuality into an urge for knowledge and from then on the inability to finish anything he undertook became a pattern to which he had to conform in all his ventures: he was sexually inactive or homosexual. Not so long ago I came across his image and likeness (without his genius) in a neurotic'.[59] In that same letter, Freud wrote that he was awaiting the delivery, from Italy, of a book on Leonardo's youth. The book was the historian N. Smiraglia Scognamiglio's Ricerche e Documenti sulla Giovinezza di Leonardo da Vinci (1900), a

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[57] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 199.
[58] Mcguire, William (Ed). The Freud-Jung Letters: The Correspondence Between Sigmund Freud and C.G. Jung, (London, Hogarth Press, 1974), p. 255.

text from which Freud was to draw extensively. On 1st December 1909, Freud addressed the Vienna Psycho-Analytical Society on the topic of 'A Fantasy of Leonardo da Vinci', a presentation that anticipated the core arguments of the essay. His study of Leonardo was completed the following April, and published a month later. Later editions of Leonardo da Vinci and a Memory of His Childhood contain a number of corrections and additions to the original text. Nine years after its publication, in a letter to Sándor Ferenczi, Freud referred to it as 'the only pretty thing' he had ever written, and according to his biographer Ernest Jones it remained one of his favourite works.[60]

Pathography borrows from the clinical case study in that the psychobiographer also studies the subject's dreams, memories, symptoms and behavioural patterns in so far as they are accessible. In his study of Leonardo, Freud stipulated three presenting complaints in the artist: his gradual turning of interests from art to science, the tendency to leave his work for the most part unfinished, and his problematic sexuality. Freud then proceeded to reconstruct Leonardo's earliest years, in order to show their bearing on the artist's later emotional and artistic life. The principal sources from which Freud drew for his attempted psychohistory of Leonardo were contemporary scholarship and the writings of Vasari. The psychobiography of any artist necessarily combines literary documentation with visual evidence: the visual references that Freud chose to support his arguments are two paintings, the Mona Lisa and the Madonna and Child with St Anne, also known as the Anna Metterza, and an anatomical study. Freud's primary

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[59] Ibid., p. 255.

concern, however, was not Leonardo's art but rather 'the psychodynamic and psychogenetic history of the artist'.[61]

The opening statement of Freud's monograph on Leonardo is to the effect that, whilst the norm for psychiatric research is to choose its material from amongst the 'frailer men'[62], the object of this study is one of the 'illustrious models' of mankind.[63] Freud's purpose was not that of narrowing the psychological divide separating the former from the latter, but rather of showing how both are subjected to the psychic laws that govern 'normal and pathological activity with equal cogency'.[64] According to psychoanalysis, in fact, psychological normality and neurosis cannot be 'sharply distinguished from each other', and the latter is not necessarily an inferior condition.[65] Freud later reiterated this position by writing that 'the analysis of dreams gave us an insight into the unconscious processes of the mind and showed us that the mechanisms which produce pathological symptoms are also operative in the normal mind', the pathological function often being 'nothing more than a regression to an earlier stage in the development of the normal function'.[66]

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[60] Quoted from Leonardo da Vinci: Psychoanalytic Notes on the Enigma by K.R. Eissler, (New York, International Universities Press, 1961), p. 10.
[61] Werman, David S. 'Psychoanalytic Perspectives on Art', Art Criticism, 2 (1986), p. 34.
[62] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 151.
[63] Ibid., p. 151.
[64] Ibid., p. 151.
[65] Ibid., p. 224.
[66] The Standard Edition of the Complete Psychological Works (vol. XVIII, 'Two Encyclopaedia Articles'), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 253.

His contemporaries considered Leonardo a genius, 'yet in their time he had already begun to seem an enigma'.[67] At the root of this perception was Leonardo's 'turning of his interests from his art to science', the greatness of much of his scientific investigation recognized only much later.[68] Indeed, over the years, Leonardo 'painted less and less, left what he had began for the most part unfinished and cared little about the ultimate fate of his works'.[69]

The study of Leonardo's personality revealed to Freud 'unusual traits and apparent contradictions'[70], that he would later categorise as those of an obsessional neurotic, and a problematic 'sexual individuality'.[71] Freud characterised Leonardo as having an 'insatiable and indefatigable thirst for knowledge', that is, one single excessively developed instinct.[72] Psychoanalytic research considers it probable that the supremacy of such an instinct 'was established by impressions in the child's life'[73], and assumes that 'it found reinforcement from what were originally sexual instinctual forces, so that later it could take the place of a part of the subject's sexual life'.[74] The sexual instinct 'is endowed with a capacity for sublimation: that is, it has the power to replace its immediate aim by other aims which may be valued more highly and which are not

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[67] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 151.
[68] Ibid., p. 153.
[69] Ibid., p. 154.
[70] Ibid., p. 157.
[71] Ibid., p. 158.
[72] Ibid., p. 164.
[73] Ibid., p. 167.
[74] Ibid., p. 167.

sexual'.[75] In Leonardo, Freud concluded, an 'over-powerful instinct for research'[76] found correspondence in 'the atrophy of his sexual life (which was restricted to what is called ideal [sublimated] homosexuality)'.[77]

The summary of the contents of the Leonardo da Vinci and a Memory of His Childhood that follows is organised conceptually. The two principal psychoanalytic concepts that will be discussed are the screen-memory and sublimation, both of which played a generative role in the works by Leonardo discussed by Freud, and bear upon the production of art in general.

Freud's psychobiographical account revolves around Leonardo's record of a memory from early infancy. This type of recollection, which actually is a retrojected phantasy, falls into the category of the screen-memory, and is characterised by a revision, carried out by the ego, which results in the distortion of historical material. In Leonardo's case, 'the remembered remnants of infant arousal caused by an over-affectionate mother'[78] whilst being breast-fed, lay dormant until (thanks to 'a regression towards the visual') the adult fellatio fantasy is superimposed on them.[79]

According to Freud's hypothesis, the key to all of Leonardo's achievements and fortunes lays 'hidden in the childhood phantasy of the vulture'.[80] After outlining the few

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[75] Ibid., p. 167.
[76] Ibid., p. 170.
[77] Ibid., p. 170.
[78] Krauss, Rosalind E. The Optical Unconscious, (Cambridge, The MIT Press, 1993), p. 65.
[79] Ibid., p. 67.
[80] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 230.

known facts of Leonardo's youth, Freud's analysis focuses on Leonardo's childhood memory of a vulture descending on him in his cradle, opening his mouth with its tail and repeatedly striking him (with its tail) on his lips. Leonardo wrote down this memory, alongside various observations on the flight of the vulture, in his scientific notebooks. According to Freud, it 'would not be a memory of Leonardo's but a phantasy, which he formed at a later date and transposed to his childhood'.[81] This is the psychoanalytic concept of the screen-memory.

Like the dream, memories (and also the work of art) have a plastic or theatrical form. In dreams, there is not creation of material so much as transformation of a memory-trace. The past is distorted by means of condensation, displacement, symbolism, considerations of representability and secondary revision. This falsification of the memory-trace is carried out by censorship and repression. Likewise, conscious memories are also falsified. Because a meaning is attributed to them after the fact, memories are to all effects fantasised, or invested with desire. Memory is thus 'a matter of imagination', and as such barely distinguishable from phantasies and day-dreams, which are also assembled from variously acquired visual material.[82] Memories, like the dream, are 'phantasmal constructions from memory traces'[83], rather than 'the translation or pictorial representation of a pre-existing reality'.[84] The psychoanalytic method of interpreting art, like that of dream interpretation, consists of retrieving the original

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[81] Ibid., pp. 172-173.
[82] Kofman, Sarah. The Childhood of Art: An Interpretation of Freud's Aesthetics. (New York, Columbia University Press, 1988), p. 62.
[83] Ibid., p. 60.

experience through the distorted fantasy-memory it gave rise to. The screen-memory and the lived experience stand in the same relation as the manifest and latent contents of the dream.

Freud's interpretation of Leonardo's annotated memory 'maps out the transformation of the nipple into a penis and illustrates many other aspects of infantile sexual development'.[85] Freud translated the contents of that scene into a passive homosexual phantasy, concealing 'a reminiscence of sucking - or being suckled' at the mother's breast.[86] The substitution of the vulture for the mother occurring in Leonardo's fantasy is explained by association: 1) the ancient Egyptian hieroglyphic for mother, i.e., the vulture; 2) Mut (Mutter=Mother), the Egyptian, vulture-headed, mother-goddess. Given the belief that only the female of the species existed, the vulture became a symbol of motherhood. The tale was later adopted and adapted by the Fathers of the Church, and hence it is certain that Leonardo knew of this association. Leonardo was of illegitimate birth, and (according to Freud's reconstruction) spent the first years of his life alone with his mother, before being received into his father's household by the time he was five years old. Hence Leonardo would have spent his first years, decisive in terms of 'the formation of his inner life', with his real mother and in the absence of a father.[87]

Freud then proceeds to explain by which means Leonardo's imaginative activity could 'have succeeded in endowing precisely this bird which is a mother with the

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[84] Ibid., p. 75.
[85] Segal, Hanna. Dreams, Phantasy and Art, (London, Tavistock/Routledge, 1992), p. 75.

distinguishing mark of masculinity'.[88] In other words, how the contents of Leonardo's memory were 'recast into a homosexual situation'.[89] The Egyptian mother-goddess Mut, Freud noted, was usually represented as having a phallus, alongside her female attributes, thus combining 'maternal and masculine characteristics as in Leonardo's phantasy of the vulture'.[90]

To follow is an excursus into Freud's infantile sexual theories. At about the age of three, the child starts investigating into his or her own origins and that of any siblings. This period of infantile sexual researches terminates in repression, as the child 'comes under the dominance of the castration complex'.[91] During this period, the little boy, given the importance he attributes to his own genitals, assumes that 'women as well as men, possess a penis like his own'.[92] His 'erotic attraction' to the mother 'culminates in a longing for her genital organ, which he takes to be a penis'[93], this fixation leaving 'indelible traces on the mental life of the child'.[94] Confronted with sexual difference, the little boy comes to the conclusion 'that little girls have a penis as well, only it is still very small; it will grow later'.[95] When, later, this expectation is not realized, the little boy reformulates his conclusion: 'little girls too had a penis, but it was cut off'.[96] The

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[86] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 177.
[87] Ibid., p. 183.
[88] Ibid., p. 184.
[89] Ibid., p. 184.
[90] Ibid., p. 185.
[91] Ibid., p. 187.
[92] Ibid., p. 186.
[93] Ibid., p. 187.
[94] Ibid., p. 187.
[95] Ibid., p. 186.
[96] Ibid., p. 186.

little girl's 'lack' reinforces the little boy's fear of castration by the father. The discovery that the mother does not possess 'the object that was once strongly desired, the woman's penis', turns the little boy's longing into disgust, and can become one of the contributing causes of homosexuality.[97] The child's assumption that his mother has a penis is at the root of the myth of androgyny, and of figures such as the mother-goddess Mut and the mother/penis vulture in Leonardo's childhood memory.

Freud explains the psychical genesis of Leonardo's type of homosexuality as follows: the first period of childhood is characterised by a very intense erotic attachment to the mother(-figure), and by the absence of the father(-figure). At a later date, the child represses his love for the mother, 'puts himself in her place, identifies himself with her, and takes his own person as a model in whose likeness he chooses the new objects of his love'.[98] Freud's conclusion is that 'a man who has become a homosexual in this way remains unconsciously fixated to the mnemic image of his mother'.[99]

The celebrated 'Leonardesque' smile, first featured in the Mona Lisa, is explained by Freud as inspired by 'something in him which had for long lain dormant in his mind - probably an old memory'.[100] This last, however, was 'of sufficient importance for him never to get free of it when it had once been aroused; he was continually forced to give it new expression'.[101] Freud's hypothesis is that La Gioconda's smile evoked, in

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[97] Ibid., p. 187.
[98] Ibid., p. 191.
[99] Ibid., p. 192.
[100] Ibid., p. 203.
[101] Ibid., p. 203.

Leonardo's mind, the memory of his mother's smile during the early years of his life, before he was received into his father's household.

Freud found additional evidence to support this claim in a painting dated near in time to the Mona Lisa, the Madonna and Child with St Anne, a theme (according to his art historical sources) rarely handled in Italian painting. This painting, in Freud's reading, 'contains the synthesis of the history of his [Leonardo's] childhood'.[102] Leonardo portrayed St Anne and her daughter Mary as of a similar age. Freud interprets the two figures as representing Leonardo's two mothers: his biological mother, with whom he spent the first years of his life, and his step-mother, by whom he was brought up on entering his father's household before he had reached the age of five. In this case, 'the relation between the various works is the same as the one between the various dreams one has in a single night; a night's dreams form a single entity. They can signify the same thing, or express the same impulses using different means'.[103]

Having established Leonardo as emotionally homosexual, Freud proceeded to find evidence of the artist's identification in spheres other than the sexual. According to Freud's reconstruction, the role of Leonardo's father in his psychosexual development influenced the artist's relationship with his patrons and towards his artistic creations. Freud postulated that Leonardo's treatment of his works of art ('he created them and then cared no more about them') was brought about by his father's behaviour towards

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[102] Ibid., p. 205.
[103] Kofman, Sarah. The Childhood of Art: An Interpretation of Freud's Aesthetics. (New York, Columbia University Press, 1988), p. 85.

him in the first years of his childhood.[104] The absence of paternal authority allowed Leonardo, in adulthood, to reject contemporary beliefs and to repudiate the authority of ancient texts and of religion, making him 'the first modern natural scientist'.[105] The 'boldness and independence' of Leonardo's later life scientific research 'presupposed the existence of infantile sexual researches uninhibited by his father'.[106]

The problem of the flight of birds, in the context of which the vulture phantasy was written down, was for Leonardo a life-long preoccupation. Psychoanalysis believes that the wish to fly or to be a bird is to be understood, via an associative train of thought, as the early infantile wish 'to be capable of sexual performance'.[107] By admitting that 'ever since his childhood he felt bound in a special and personal way with the problem of flight', Leonardo is confirming that 'his childhood researches were directed to sexual matters'.[108]

Freud's reconstruction of Leonardo's psychological history reflects the development reached by psychoanalysis in 1910, which included his earlier formulation of the Oedipus complex, and his theory of infantile sexuality with its oral, anal and phallic stages. The artist's psychological profile is built around the theory of instinctual drives and their vicissitudes. Freud in fact hypothesised that the child Leonardo's libido, and his infantile sexual researches, were sublimated into curiosity and exploration, or the

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[104] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 214.
[105] Ibid., p. 215.
[106] Ibid., p. 216.
[107] Ibid., p. 219.
[108] Ibid., p. 220.

adult artist's compulsive scientific investigation, activities motivated by the force of the sexual instinct. Because reinforced by sublimated sexual drives, Leonardo's thirst for knowledge necessarily limited his adult sexuality to emotional (sublimated) homosexuality. An early formulation of the concept of sublimation is to be found in the previously mentioned Three Essays on the Theory of Sexuality, in which the idea that sexual curiosity can be diverted or sublimated in the direction of artistic creation and scientific enquiry is put forward.

Pathography exemplifies one model of Freud's psychoanalysis of art (another being that provided by the interpretation of dreams). In keeping with the origins of psychoanalysis as a treatment for neuroses, psychobiography in general takes the artist-as-patient approach. Art is seen as having, for its maker, therapeutic value. The criticism most often levelled at psychoanalysis is precisely this: it approaches art and its objects with diagnostic intent, just as it would a neurotic symptom.

Pathography either approaches the work of art as a means to penetrate the artist's psyche, or uses its hypotheses about the artist's psyche to interpret the work of art. Whichever way the work of art is approached, it is conceived as a projection of the artist's unconscious. This view, essentially Romantic in nature, lived on at least up to and including the Abstract Expressionist artistic generation. Because the pathographer concentrates on the artist's psyche, important art historical concerns are not addressed. The method's most obvious limitation relates to its failure to account for external realities that would include, in brief, the socio-historical circumstances, specifically cultural factors such as the artistic tradition in which the artist operated, and issues of technique and media, from which are derived the formal qualities of the work that

contribute to its aesthetic value. In the specific case of Leonardo da Vinci and a Memory of His Childhood, Freud's discussion of the artist's work centres on details such as the 'Leonardesque' smile and his grouping of figures in the composition. Freud's account does not consider, for example, the artist's use of perspective, line and chiaroscuro.[109] This is reflective of the fact that Freud's principal concerns were the emotional and sexual aspects of the artist's mind. Viewed in this light, psychobiography's main failure is that it does not reveal the process by means of which the artist's psychological processes translate themselves into a work of art.

The method's principal limitations are summed up as follows: it focuses on the regressive, as opposed to the progressive and constructive, psychological processes influencing the production of art; and it fails to illustrate how the workings of the mind materially become art, that is, how these interact with external contributing factors to determine the work of art.

The pathographic author's greatest methodological hazards relate to the risks of reading biographical material 'into' the work of art, and of projecting authorial motives on to the artist. Incidents and biographical occurrences from the artist's life, the lacunae or inconsistencies detectable in his or her oeuvre, are sought out by the author and related to specific works of art or the artist's oeuvre. The pathographer makes interpretative choices, inevitably biased or at least co-determined, by his or her own conscious and unconscious agendas: aesthetic preferences, psychological desires and needs, etc. The

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[109] Spector, Jack J. The Aesthetics of Freud: A Study in Psychoanalysis and Art, (London, Allen Lane,

interpretation put forward (in all likelihood) is projective, meaning that authorial intentions are attributed to the artist, making it possible to theorise an analysable need to interpret on the interpreter's part, and counter-transferential, in the sense that the author identifies with that artist. The pathographer actively orders and thus prejudges the material at hand, which to all effects is in contradiction with Freud's recommendation that the analyst maintain a free-floating attention. Unlike the clinical analyst, the pathographer in fact lacks the means (an analyst-analysand relationship and a therapeutic goal) of testing the validity of the interpretation put forward.

Freud himself was aware of the shortcomings of pathography as a method of art historical investigation. Leonardo da Vinci and a Memory of his Childhood contains an apology for the pathographical model of art criticism. Freud wrote that biographers, fixated as they are on their heroes (infantile father-substitute models), tend to offer idealised portrayals. This is regrettable because, in doing so, they 'sacrifice truth to an illusion', that is, to an infantile phantasy.[110] However, it was Freud's opinion that Leonardo himself, 'with his love of truth and thirst for knowledge', would not have discouraged Freud's attempt to discover the factors that determined his emotional and intellectual development.[111] Whilst conceding that he was 'far from overestimating the certainty'[112] of the results of his study, Freud expressed the hope that it would not be

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1972), p. 79.
[110] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 223.
[111] Ibid., p. 224.
[112] Ibid., p. 228.

dismissed by critics as 'a psychoanalytic novella'.[113] Should that be the case, it would be because he, like others before him, had 'succumbed to the attraction of this great and mysterious man'.[114]

The limitations of the pathographical enquiry, Freud argued, were those of the material available to the psychoanalytic biographer, hence the blame for any failure to deliver does not rest 'with the faulty or inadequate methods of psychoanalysis, but with the uncertainty and fragmentary nature of the material'.[115] Individual authors are to be held responsible when they force psychoanalysis into pronouncing 'an expert opinion on the basis of such insufficient material'.[116] But even in the presence of abundant biographical data, psychoanalytic theory cannot account for the inevitability of a person turning out the way they do, rather than in another way. In other words, psychoanalysis cannot account for chance, for the accidental circumstances of life. In Leonardo's specific case, it is unable to explain 'his quite special tendency towards instinctual repressions, and his extraordinary capacity for sublimating the primitive instincts'.[117] Instincts and their transformations are the limits beyond which psychoanalytic understanding gives way to biological research.

The sources of Leonardo's tendency to repression, and his capacity to sublimate, are to be found 'in the organic foundations of character on which the mental structure is only

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[113] Ibid., p. 228.
[114] Ibid., p. 228.
[115] Ibid., p. 228.
[116] Ibid., p. 228.
[117] Ibid., p. 229.

afterwards erected'.[118] There follows, given the close connection in psychoanalytic theory of artistic ability and sublimation, Freud's concession that 'the nature of the artistic function is also inaccessible to us along psychoanalytic lines'.[119] Whilst psychoanalysis may not be able 'to throw light on the fact of Leonardo's artistic power'[120], Freud concludes, it can at least render 'its manifestations and its limitations intelligible to us', rooted, as they are, in the first years of his childhood.[121]

Leonardo and a Memory of his Childhood generated a voluminous bibliographical response, and 'coloured the popular image of Freud's approach to art more than any other of his publications'.[122] Thus, in Gombrich's opinion, 'it comes as a relief to the sceptical art historian to read Freud's letter to the painter Hermann Stuck (November 7th, 1914) that he regarded it as "half a novelistic fiction" – " I would not want you to judge the certainty of our results by this sample"'.[123]

Richard Wollheim's claim that, in Freud's study, 'the connection with art is almost exhausted by the fact that the subject of the biography happens to be one of the greatest, as well as one of the strangest, artists in history', is a fitting introduction to the review of select examples from the literature generated by Leonardo da Vinci and a Memory of his Childhood that follows.[124] Art historian Meyer Schapiro describes Freud's monograph as a 'prime example of divination of an artist's personality through

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[118] Ibid., p. 229.
[119] Ibid., p. 229.
[120] Ibid., p. 230.
[121] Ibid., p. 230.
[122] Gombrich, E.H. 'Freud's Aesthetics', Encounter, 26 (1966), p. 33.
[123] Ibid., p. 33.

psychoanalytic concepts'.[125] Schapiro proposes to evaluate Freud's book from an art historical standing, not in order to criticize psychoanalytic theory, but rather 'to judge its application to a problem in which the data, it must be said, are extremely sparse'.[126]

Leonardo's childhood memory, recorded on the verso of a page concerned with the flight of birds, had generated no art historical interest prior to Freud. The art historian Eric Maclagan, in 1923, was the first to point out that Freud, throughout his study, had perpetuated a translation error. On the sheet in question, the bird most frequently named was the kite, as for Leonardo this was the bird in which the mechanisms of flight could best be observed. In the German edition of the Codex Atlanticus used by Freud, the Italian for kite, nibbio, had been mistranslated into geier, meaning vulture. In this context, Pfeister's sighting in the Anna Metterza of the outline of a vulture in the folds of Mary's robe deserves a passing mention (Freud acknowledged this 'discovery' in a footnote to the 1919 edition of Leonardo da Vinci and a Memory of His Childhood).

Schapiro suggests the kite recollection be read as follows: according to classical sources such as Pliny's Natural History, of which Leonardo owned a copy, the kite's tail served as a model for the rudder and, by extension, was the pilot's emblem. Given the widespread practice, since antiquity, of reading childhood incidents as omens foretelling greatness, it is possible that Leonardo believed his memory to be just that.

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[124] Wollheim, Richard. On Art and the Mind: Essays and Lectures, (London, Allen Lane, 1973), p. 205.
[125] Schapiro, Meyer. 'Leonardo and Freud: An Art Historical Study', Journal of the History of Ideas, 17 (1956), p. 147.
[126] Ibid., p. 147.

Mistranslation notwithstanding, the childhood reminiscence retains for Schapiro its homosexual meaning, and is compatible with Leonardo's officially documented arrest, at the age of twentyfour, on a charge of sodomy. Schapiro's principal objection, however, is that Freud, unable to infer (from his theory of the infantile origin of homosexuality) anything more specific on the circumstances of Leonardo's childhood than that he was fixated on his mother, went on to build 'upon the unique, legendary characteristics of the vulture a positive account of Leonardo's infancy to fill the gaps in the documents'.[127] Other plausible readings of Leonardo's upbringing 'were ignored by Freud because of his certitude about the vulture and its legend', which became so necessary to his interpretation that he entitled the study Leonardo da Vinci and a Memory of His Childhood.[128]

Supported by expert art historical evidence, Freud claimed that St Anne with her daughter and grandson was a theme rarely handled in Italian painting, and that Leonardo had treated it differently from all other known versions. Freud also claimed Leonardo's portrayal of the two women as of a similar age to be original. In order to refute Freud, using evidence from the histories of art and of religion Schapiro concludes that 'far from originating in the unique constellation of Leonardo's personality, the theme of Anna Metterza was traditional and had acquired a new vogue throughout Catholic Europe during Leonardo's lifetime'[129]; and that 'contrary to Freud's belief, Anne and

[127] Ibid., p. 156.
[128] Ibid., p. 156.
[129] Ibid., p. 160.

Mary had been represented together as young saints long before Leonardo'.[130] Accordingly, the inferences regarding that artist's personal problems and individuality that Freud drew from the Anna Metterza painting are unjustified.

According to Schapiro, the painting presents a truly original feature ignored by Freud: the presence of John the Baptist, substituted by a lamb, as the infant Christ's playmate (the lamb was the symbol of both Christ and John). This aspect of the painting is not only of psychological interest, but could be psychoanalytically explained. Schapiro suggests that 'in mounting and hugging the lamb, the child expresses his "passion" both as the accepted self-sacrifice and as the love of the creature that stands for his cousin John'.[131] In other words, this fatherless representation of the Holy Family both projects and conceals 'a narcissistic and homosexual wish'.[132]

According to Freud, La Gioconda's smile evoked in Leonardo the unconscious memory of his mother's smile, and inspired the 'Leonardesque' smile that the artist went on to use for both the women of the Anna Metterza. Schapiro describes this hypothesis as resting 'on a general schema that Freud had devised some years before to describe the process of poetic creation: an actual experience revives an old memory which is then elaborated as a wish fulfilment in artistic form'.[133] Nonetheless, Schapiro is willing to concede that the 'complex quality'[134] of this smile may 'depend on structures of

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[130] Ibid., p. 160.
[131] Ibid., p. 170.
[132] Ibid., p. 170.
[133] Ibid., p. 164.
[134] Ibid., p. 166.

Leonardo's character disclosed by Freud'.[135] Likewise, it is possible that the artist 'adopted and developed the existing theme of the smile with a special ardour because of the fixation upon his mother'.[136] Freud's theory, however, falls short of providing a 'bridge from the infantile experience and the mechanisms of psychic development to the style of Leonardo's art'.[137] By inferring an exact accord of the painting and the infantile impression underneath all the modalities of the smile in different pictures, in Schapiro's opinion, Freud is manifestly contradicting himself. In Leonardo and a Memory of His Childhood, Freud had in fact stated that an impression in an artist's life has to undergo profound transformations before it is allowed to make its contribution to a work of art.[138]

Freud's visual evidence is (conveniently, according to Schapiro) restricted to two paintings. Other masterpieces are dismissed, ignored, or cursorily mentioned, because an analysis of the thematic variety of Leonardo's oeuvre, in Schapiro's view, would necessarily have revealed aspects of his personality in conflict with Freud's reconstruction.

For the writing of Leonardo da Vinci and a Memory of his Childhood, in addition to his psychoanalytic role, Freud assumed those of art critic and historian, and thus committed himself 'to judgements about the better and worse in the painter's career, his good and

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[135] Ibid., p. 166.
[136] Ibid., p. 166.
[137] Ibid., p. 166.
[138] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 199.

bad periods'[139], and ventured 'opinions about the dates of works which professional historians were still unable to decide'.[140] It is Schapiro's opinion that the difficulties encountered by Freud are mirrored in the weaknesses of the psychoanalytic approach to art, the most evident being the building of 'explanations of complex phenomena on a single datum and the too little attention given to history and the social situation in dealing with individuals and even with the origins of customs, beliefs, and institutions'.[141] Freud's study is at fault because he ignored or misread that information. Its limitations notwithstanding, Freud's study of Leonardo poses 'altogether new and important questions about his personality, questions which were unsuspected by earlier writers and to which no better answers than Freud's have yet been given'.[142]

Schapiro's aim is not to oppose 'historical or sociological explanations to psychological ones'[143] (because 'the former, too, are in part psychological'[144]), but rather to demonstrate that psychological concepts cannot be correctly applied unless 'the state of the individual and his human environment' are known, this last being data that historical studies supply.[145] Whatever the weaknesses of its application to art historical material, these do not affect the validity of psychoanalytic theory: 'Freud's general account of

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[139] Schapiro, Meyer. 'Leonardo and Freud: An Art Historical Study', Journal of the History of Ideas, 17 (1956), p. 177.
[140] Ibid., p. 177.
[141] Ibid., p. 177.
[142] Ibid., p. 177.
[143] Ibid., p. 177.
[144] Ibid., p. 177.
[145] Ibid., p. 178.

psychological development and the unconscious processes is untouched by the possible misapplications to Leonardo'.[146]

K.R. Eissler's Leonardo da Vinci: Psychoanalytic Notes on the Enigma was conceived as a 'critical and comparative' response to Schapiro's 1956 article.[147] Eissler's premise is that 'Freud's reconstruction cannot be confirmed or disproved directly by any documentary evidence', given that 'the basis on which the psychoanalytic technique, when clinically applied, is prone to verify reconstructions, the subject's dreams, associations, etc., is forever gone'.[148] It is therefore not surprising that art historians have tended to reject psychological explanation 'as mere speculation'.[149]

In the paragraphs that follow, I will be presenting, point-by-point, Eissler's counter-arguments to Schapiro's critique of Leonardo da Vinci and a Memory of His Childhood. The first point examined by Eissler is Leonardo's infantile recollection, supposedly precipitated by his researches into the flight of kites. Leonardo's scientific notebooks collected his written and drawn observations, gathering together the scientific alongside the trivial, in a disorganized, spontaneous fashion comparable to the psychoanalytic technique of free association. For Schapiro, Leonardo's ultimate motives were imitation and assimilation: he studied the flight of kites to emulate Pliny, and adapted his reminiscence to an established literary format (according to which childhood incidents foretold destiny) dating back to classical antiquity. According to Eissler, the principal

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[146] Ibid., p. 178.
[147] Eissler, K.R. Leonardo da Vinci: Psychoanalytic Notes on the Enigma, (New York, International Univesities Press, 1961), p. 1.

implication of Schapiro's assertion is that Leonardo (and, by extension, any artist) was a medium of tradition and historical processes, whose art eschewed the personal or intimate. Schapiro's static view of Leonardo ignores the relevance, in psychological terms, of adopting the prophetic pattern. Schapiro does not investigate the narcissistic motives behind that imitation.

The differences between the historical and the psychoanalytic approach become evident: the former concentrates its efforts on finding Leonardo's motives for recording the childhood memory, the latter focuses on the infantile reminiscence's specific content. Freud's philological research, according to Eissler, was directed towards discovering 'what kind of mother was represented in Leonardo's recollection'.[150]

Freud's theory of Leonardo's homosexuality revolves around the (mis)translation of nibbio into vulture. The premise on which it rests has been proven erroneous, but this does not invalidate, in Eissler's view, the Freudian hypothesis as a whole. Had Freud been aware that the avian species in question was the kite, he would have read (Eissler surmises) Leonardo's fable Envy, in which the kite is a mother animal who, when it sees its children too fat, pecks their sides out of envy and deprives them of food. As symbols of motherhood, the hostile kite and pleasure-giving vulture are not necessarily mutually exclusive, and especially not so in the instance of 'a constellation consistent

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[148] Ibid., p. 33.
[149] Ibid., p. 33.
[150] Ibid., p. 18.

with a homosexual end result'.[151] Homosexuality is the consequence of an intense fixation on the mother, and the expression of faithfulness to her. It is also characterised by intense hate of the mother, demonstrated by faithfulness to the male sex. This is possible because the unconscious 'harbours opposites in close proximity' (opposites coexist because the unconscious has no sense of time).[152] Eissler argues that the ambivalence of Leonardo's feelings towards his mother finds embodiment in the enigmatic, at the same time sensual and sinister, quality with which he endowed the 'Leonardesque' smile.

Controversy surrounds the dating of Leonardo's Madonna and Child with St Anne, and its numerous preparatory sketches. According to Eissler, not Freud but the art historians on whose authority Freud based his claims are responsible for the monograph's art historical incorrectness. Schapiro suggested that Leonardo's decision to paint the two women in the Anna Metterza as being of a similar age was influenced by current theological disputes around St Anne. According to Eissler's counter-argument, Schapiro's position is contradicted not only by the picture of Leonardo that emerges from his scientific notebooks, but also by the fact that these 'are strikingly devoid of speculations about hagiography and hagiologic inferences'.[153] However, contemporary interest in the doctrine of the Immaculate Conception may have been a precipitating

[151] Ibid., p. 20.
[152] Ibid., p. 20.
[153] Ibid., p. 41.

factor, in that it offered Leonardo a subject 'appropriate for the expression of a specific deep-seated conflict'.[154]

Eissler's principal objection to Schapiro is the latter's reduction of Leonardo to a 'mirror of custom and tradition'.[155] His major complaint is that 'Schapiro seems to believe that as long as such factors [i.e. philological, historical and iconographic causative factors] can be shown to have been relevant the psychological explanation is out of place, superfluous'.[156] It implies that art is primarily influenced by the external environment, and only minimally affected by internal or psychological forces. It excludes the fact that artistic creation is 'a live process'[157] and therefore 'nourished from the unconscious'.[158] According to Eissler, this 'one-sided approach'[159] is 'a grievous reduction of the multidimensionality of human existence'[160], and is incompatible with over-determination, the psychoanalytic principle according to which 'all psychic phenomena are multifunctional and determined by a series or plurality of forces', that is, single thoughts and actions are determined dynamically by a multiplicity of contributing factors.[161]

Commentators on Leonardo da Vinci and a Memory of His Childhood have invariably noted Freud's identification (intended here as affinity at the level of character) with

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[154] Ibid., p. 41.
[155] Ibid., p. 73.
[156] Ibid., p. 70.
[157] Ibid., p. 52.
[158] Ibid., p. 52.
[159] Ibid., p. 23.
[160] Ibid., p. 76.
[161] Ibid., p. 19.

Leonardo, encouraged in this by Freud's remark that biographers are fixated on their heroes.[162] Eissler, for example, grounds this identification in their shared 'unquenchable thirst for knowledge and devotion to discovery'.[163] Harry Trosman reads the (hypothetical) strength of Leonardo's attachment to his mother as a projection of Freud's feelings towards his own mother, and suggests that Freud was aware of the homosexual implications of his relationships with Fliess and younger colleagues, notably Jung.[164]

According to Spitz, identification with Leonardo is the motive underlying Freud's writing of the study. Nowhere though does Freud admit that if 'the biographer seeks to recapitulate with his subject the special relationship of awe and love he once felt for his own father, then surely the opposite motives may be present in equal measure - namely, envy, aggression, and the impulse to destroy and replace'.[165] His description of Leonardo in the opening pages of his study, albeit that it echoes the opinions of the artist's contemporaries, is a projection of Freud's belief in the regressive nature of the latter's symptomatology. For Spitz, 'this viewpoint, together with its implicit value judgements, supplies the raison d'être' for much of Freud's interpretation.[166] In other words, Freud's 'unconscious Oedipal motives played a part in determining some of his

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[162] Leonardo da Vinci and a Memory of His Childhood in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 223.
[163] Eissler, K.R. Leonardo da Vinci: Psychoanalytic Notes on the Enigma, (New York, International Univesities Press, 1961), p. 10.
[164] Trosman, Harry. Freud and the Imaginative World, (Hillsdale, The Analytic Press, 1985), pp. 170-171.
[165] Spitz, Ellen Handler. Art and Psyche: A Study in Psychoanalysis and Aesthetics, (New Haven, Yale University Press, 1985), p. 56.
[166] Ibid., p. 56.

judgements concerning Leonardo's maladaptive behaviours'.[167] The positive and negative aspects of Freud's identification with Leonardo, as already noted, are nowhere investigated in the monograph.

Spitz's contention is that, for the writing of Leonardo da Vinci and a Memory of His Childhood, Freud based himself 'quite heavily on a methodology founded on unanalysed countertransferences'[168]: the meticulous work of reconstruction that characterises his clinical case presentations, has been replaced here by 'what might be classified as an example of the "wild" analysis which, that same year (1910), he himself was to describe and deplore'.[169] The monograph's primary function, in Spitz's view, is not that of contributing to the understanding of the artist and his oeuvre, 'but rather to use both artist and works to illustrate aspects of psychoanalytic theory with which Freud was struggling at the time: the theories of narcissism and of a type of male homosexuality derived from an early identification with the mother that subsequently develops into narcissistic object choices'.[170]

Spitz's critique revolves around her belief that Freud tacitly assimilated Leonardo to a patient, whose maladaptive or aberrant behaviour required a psychoanalytic explanation. He was not concerned with questioning the validity of that (implied) judgement against an historical reconstruction of the socio-cultural context of Leonardo's life and work, a framework (similar to the space that develops between

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[167] Ibid., p. 56.
[168] Ibid., p. 57.
[169] Ibid., p. 57.

analyst and analysand) within which alternative hypotheses could have been evaluated and misinterpretations corrected. Instead, the monograph assumes:

> '(1) The absolute reliability of the author, in the absence of dialogue with the (deceased) artist; (2) the power of the interpreter to move confidently from manifest to latent content in the absence of associations, and live transference; and (3) the equations of works of art with ordinary symptoms or dreams as if they were transparencies through which primary processes could be read rather than unusually complex compromise formations.'[171]

According to Spitz, Leonardo da Vinci and a Memory of His Childhood presents a number of methodological problems, such as incompleteness, misinterpretation and distortion of data. The chief complaint against it, however, is that of 'undetected, unchecked transferences or "reading in" to the material on the part of the analyst'.[172] Pathography's lack of in-built 'systems of safeguard' is to be held responsible for this occurrence.[173] Moreover, Spitz concurs with Shapiro that greater knowledge in the historical and art historical fields 'could serve as a control for wild speculation'.[174] At a strictly psychoanalytic level, it would activate a 'process of self-scrutiny, introspection, "observing ego", a measuring distance on the part of the pathographer'.[175] The objective is to ensure that empathy, the necessary pre-requisite to interpretation, is recognised and regulated.

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[170] Ibid., p. 57.
[171] Ibid., p. 60.
[172] Ibid., p. 61.
[173] Ibid., p. 61.
[174] Ibid., p. 61.
[175] Ibid., p. 61.

Because of its lack of 'a scrupulous cognizance of facts'[176], the monograph is, in essence, 'a work a fiction'.[177] In describing Freud's approach as 'fictive', Spitz's intention is to emphasize the study's 'special qualities as an imaginative piece of interpretative writing', the latent drama of which resonates with the reader's unconscious fantasies.[178] The work's special qualities are experienced aesthetically, and the reader responds to them emotionally.

1.3 On Art: 1911-1914

In his 'Formulations on the Two Principles of Mental Functioning' (1911), Freud stated that art brought about ('in a peculiar way') the reconciliation of the pleasure and the reality principles.[179] Primary thought processes are subjected to the first; secondary thinking functions according to the latter. According to Freud, with the introduction of the reality principle 'one species of thought-activity was split-off; it was kept free from reality testing and remained subordinated to the pleasure principle alone. This activity is phantasising, which begins already in children's play, and later, continued as day-dreaming, abandons dependence on real objects'.[180]

Of the artist, Freud wrote that:

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[176] Ibid., p. 64.
[177] Ibid., p. 64.
[178] Ibid., p. 65.
[179] 'Formulations on the Two Principles of Mental Functioning' in On Metapsychology, (Harmondsworth, Penguin Books, 1991), p. 41.
[180] Ibid., p. 39.

> 'He is originally a man who turns away from reality because he cannot come to terms with the renunciation of instinctual satisfaction which it at first demands, and who allows his erotic and ambitious wishes full play in the life of phantasy. He finds the way back to reality, however, from this world of phantasy by making use of special gifts to mould his phantasies into truths of a new kind, which are valued by men as precious reflections of reality. Thus in a certain fashion he actually becomes the hero, the king, the creator, or the favourite he desires to be, without following the long roundabout path of making real alterations in the external world. But he can only achieve this because other men feel the same dissatisfaction as he does with the renunciation demanded by reality, and because the dissatisfaction, which results from the replacement of the pleasure principle by the reality principle, is itself a part of reality.'[181]

Together, the pleasure and the reality principles exhaust the thought processes. Accordingly, 'all works of art will exhibit and be organized in terms of these two mental processes in various combinations'.[182]

In 'The Claims of Psycho-Analysis to Scientific Interest' (1913), Freud stated that: 'psycho-analysis throws a satisfactory light upon some of the problems concerning arts and artists; but others escape it entirely. In the exercising of an art it sees at once an activity intended to allay ungratified wishes – in the first place in the creative artist himself and subsequently in his audience or spectators', adding that 'the motive forces of artists are the same conflicts which drive other people into neurosis'.[183] According to Freud,

> 'The artist's first aim is to set himself free and, by communicating his work to other people suffering from the same arrested desires, he offers them the same liberation. He represents his most personal wishful phantasies as fulfilled; but they only become a work of art when they have undergone a transformation which

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[181] Ibid., pp. 41-42.
[182] Kuhns, Richard. Psychoanalytic Theory of Art: A Philosophy on Developmental Principles, (New York, Columbia University Press, 1983), p. 34.
[183] The Standard Edition of the Complete Psychological Works (vol. XIII, 'The Claims of Psycho-Analysis to Scientific Interest'), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 187.

> softens what is offensive in them, conceals their personal origin and, by obeying the laws of beauty, bribes other people with a bonus of pleasure. Psycho-analysis has no difficulty in pointing out, alongside the manifest part of artistic enjoyment, another that is latent though far more potent, derived from the hidden sources of instinctual liberation. The connection between the impressions of the artist's childhood and his life-story on the one hand and his works, as reactions to those impressions, on the other is one of the most attractive subjects of analytic examination.'[184]

Art, therefore, 'is a conventionally accepted reality in which, thanks to artistic illusion, symbols and substitutes are able to provoke real emotions. Thus art constitutes a region half-way between a reality which frustrates wishes and the wish-fulfilling world of the imagination – a region in which, as it were, primitive man's strivings for omnipotence are still in full force'.[185]

Totem and Taboo (1913) is the application of psychoanalytic theory to socio-anthropological material. According to Freud, the psychology of neurotics (as revealed by psychoanalysis) and that of 'primitive' populations (as taught by social anthropology) present 'numerous points of agreement'.[186] The mental life of the 'primitive' in fact is 'a well-preserved picture of an early stage of our own development', intended both ontogenetically and phylogenetically.[187] Omnipotence of thought is the principal feature of the 'primitive' psychology of the child, the neurotic and the non-Western adult. It is also characteristic of the animistic modes of thought governing magic. In Western civilisations, omnipotence of thought has been retained only is the field of art:

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[184] Ibid., p. 187.
[185] Ibid., p. 188.
[186] Totem and Taboo in The Origins of Religion, (Harmondsworth, Penguin Books, 1990), p. 53.

> 'Only in art does it still happen that a man who is consumed by desires performs something resembling the accomplishment of those desires and that what he does in play produces emotional effects – thanks to artistic illusion – just as though it were something real. People speak with justice of the "magic of art" and compare artists to magicians. But the comparison is perhaps more significant than it claims to be. There can be no doubt that art did not begin as art for art's sake. It worked originally in the service of impulses which are for the most part extinct to-day. And among them we may suspect the presence of many magical purposes.'[188]

1.4 'The Moses of Michelangelo' (1914)

Comparison with the earlier Leonardo and a Memory of His Childhood reveals a shift in emphasis: from the study of unconscious motives to that of aesthetic response, from the artist's psychology to the formal qualities of the work of art. The starting point, as in the monograph on Leonardo, remains a previously unnoticed or unexplained feature from the artist's production. In that study, Freud supported his reconstruction of the artist's personality with visual evidence from Leonardo's oeuvre. The sequence is inverted in 'The Moses of Michelangelo': a formalist study of the statue is followed by Freud's interpretation of the work in terms of Michelangelo's psychology.

Of the two studies, the earlier one has been by far the more controversial. Its essentially speculative nature (as mentioned, art historians consider it based on insufficient if not incorrect factual data) is responsible for the quantity, and quality, of critical response the essay has generated. 'The Moses of Michelangelo' is a piece of art criticism in which psychoanalytic explanation, by comparison, is limited.

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[187] Ibid., p. 53.

Freud probably was familiar with the plaster cast of Michelangelo's statue of Moses in the collection of the Academy of Art in Vienna. He first saw the statue itself, in the church of San Pietro in Vincoli, on the fourth day of his first visit to Rome in September 1901. On later occasions, more visits followed. A letter written from Rome in September 1912 to his wife reveals that, at that date, Freud was planning a paper on the statue (to which end he had a special set of photographs taken of it). It was eventually written towards the end of 1913, and published anonymously a year later in the psychoanalytic periodical Imago. Freud attached a lengthy footnote to the title of the paper, in which he stated that whilst not conforming 'to the conditions under which contributions are accepted for publication in this Journal, the editors have decided to print it, since the author, who is personally known to them, moves in psychoanalytic circles, and since his mode of thought has in point of fact a certain resemblance to the methodology of psychoanalysis'.[189] In 1933, Freud wrote to Edoardo Weiss that, during his 1912 stay in Rome, he had visited the statue every day for three weeks, 'studying it, measuring it and drawing it until there dawned on me that understanding which I expressed in my essay, though I only dared to do so anonymously. It was only much later that I legitimized this non-analytic child'.[190]

Freud's opening claim to 'The Moses of Michelangelo' is that he is 'no connoiseur, but simply a layman'.[191] Unlike the artist, who values the formal and technical qualities of

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[188] Ibid., pp. 148-149.
[189] 'The Moses of Michelangelo' in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 253.
[190] Ibid., p. 252.
[191] Ibid., p. 253.

the art-object uppermost, for Freud 'the subject-matter of works of art has a stronger attraction'.[192] Freud, here, is clearly affirming his appreciation of the narrative value of Victorian academic production. Because he viewed the art-object primarily as a psychic product, its physical properties held little interest for him. This is the reason for Freud's declared preference for literature and sculpture over painting and music. Those art forms, Freud admits, 'exercise a powerful effect on me'[193], the intellectual reaction to which is 'to explain to myself what their effect is due to'.[194] Understanding the work of art's power to affect, that is, getting to know 'why I am thus affected and what it is that affects me', affords pleasure to him.[195]

Trosman describes this as a two-step procedure: at first Freud is drawn to the statue of Moses because of the powerful effect, consciously experienced, that it has on him; in a second moment, Freud subjects the statue to an analysis in terms of its latent psychic content, in order to establish the unconscious basis of the conscious effect the statue produced in him, which in turn yields an intellectual after-pleasure, adding an additional dimension to his aesthetic response. The risk run by Freud was that of unconscious intrusions on the part of his own personality, affecting his conscious judgements.[196]

If, according to writers (other than himself) on aesthetics, the necessary condition for aesthetic pleasure is intellectual bewilderment, for Freud 'what grips us so powerfully

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[192] Ibid., p. 253.
[193] Ibid., p. 253.
[194] Ibid., p. 253.
[195] Ibid., p. 253.
[196] Trosman, Harry. Freud and the Imaginative World, (Hillsdale, The Analytic Press, 1985), pp. 146-147.

can only be the artist's intention, in so far as he has succeeded in expressing it in his work and in getting us to understand it'.[197] Artistic intention goes beyond the immediately apprehensible and comprehensible, and is aimed at awakening in the beholder 'the same emotional attitude, the same mental constellation'[198] as the artist, and that 'produced the impetus to create' in the artist.[199]

Freud's psychoanalytic method interprets the work of art in order to find out 'the meaning and content of what is represented'[200], after which it proceeds to make the artist's intentions (including those of which he or she is not fully conscious) 'communicated and comprehended in words'.[201] Freud's contention is that 'the product itself after all must admit of such an analysis, if it really is an effective expression of the intentions and emotional activities of the artist'.[202] In other words, the (great) work of art will return a psychoanalytic interpretation, when that approach is applied, if it effectively is (as psychoanalysis postulates) 'the expression of the intentions and emotional activities of the artist'.[203] The purpose of the psychoanalytic interpretation of the work of art is to reveal, to the beholder, why he or she has been so powerfully affected by it. It is hoped that 'the effect of the work will undergo no diminution after we have succeeded in thus analysing it'.[204]

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[197] 'The Moses of Michelangelo' in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 254.
[198] Ibid., p. 254.
[199] Ibid., p. 254.
[200] Ibid., p. 254.
[201] Ibid., p. 254.
[202] Ibid., p. 254.
[203] Ibid., p. 254.
[204] Ibid., p. 254.

The passage that follows is Freud's record of his impression of Michelangelo's statue of Moses: 'how often have I mounted the steep steps from the unlovely Corso Cavour to the lonely piazza where the deserted church stands, and have essayed to support the angry scorn of the hero's glance! Sometimes I have crept cautiously out of the half-gloom of the interior as though I myself belonged to the mob upon whom his eye is turned . . .'.[205]

After reviewing a number of contemporary scholarly publications on the statue, Freud introduces Ivan Lermolieff, the Russian pseudonym of the Italian physician and art connoisseur Giovanni Morelli, famous for developing a scientific method for the attribution of artistic authorship. The Morellian method, as described by Freud, involves turning one's critical attention away from 'the general impression and main features'[206] of the work of art, and focusing on its minor details 'like the drawing of the fingernails, of the lobe of an ear, of halos and such unconsidered trifles which the copyist neglects to imitate and yet which every artist executes in his own characteristic way'.[207] Morelli's and the psychoanalytic methods have in common that both are 'accustomed to divine secrets and concealed things from despised or unnoticed features, from the rubbish heap, as it were, of our observations'.[208] This is what Freud proposes to do in respect of the Moses of Michelangelo. According to Freud, two details of the statue, the attitude of

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[205] Ibid., p. 255.
[206] Ibid., p. 265.
[207] Ibid., p. 265.
[208] Ibid., p. 265.

Moses' right hand and the (upside down) position of the Tables of the Law, had escaped the notice of critics prior to himself.

I will not be going into the properly descriptive details of Freud's study, in the same way as I did not discuss the art-historical material that Freud reviewed and on which he based himself for 'The Moses of Michelangelo', because the focus of this resumé is the Freudian (generic) method, insofar as one can be inferred from this specific case study.

After a detailed examination of the statue, Freud goes on to construct an accompanying psychological picture. Freud's hypothesis is that Michelangelo represented Moses (contrary to the Scriptures) as 'struggling successfully against an inward passion for the sake of a cause to which he has devoted himself'.[209] It is here that Freud's interpretation differs from traditional art historical readings. These conceive the statue as enacting a narrative moment from the Bible (that at which Moses is about to smash the Tablets), thus regarding the statue as a study of action. For Freud, instead, the statue is a study of character. From a specifically psychoanalytic perspective, it is an analysis of the conflict between id and ego. Michelangelo, according to Freud's reading, chose to depict Moses as exercising self-mastery: controlling his wrath, and renewing his physical grip on the Tables of the Law in order to prevent them from slipping further and shattering.

In Freud's view, Michelangelo's reasons for deviating from the traditional artistic conception of Moses based on the Scriptures, are to be found in his relationship to his patron, Pope Julius II. Two similar personalities, they shared the biblical Moses' violent

temperament. The iconography of the statue, carved by Michelangelo for the tomb of Julius II, is both 'reproach against the dead pontiff'[210] and self-criticism, 'a warning to himself'.[211]

Before reviewing select examples of the literature generated by 'The Moses of Michelangelo', I would like to spend a few words on Morelli, the founder of scientific connoisseurship in art. His method was based on the belief that every artist is committed to repeating certain forms and shapes, which through consistent use and because distinctive of that artist, become characteristic of his or her work (in very much the same way as handwriting is individual). These shapes or forms locate themselves in those parts of the work (the trifles) where the pressure exercised by pictorial conventions is more likely to be relaxed. Once identified in undisputed works, their re-appearance would determine the authorship of disputed works. These forms and shapes, according to Morelli, were expressive of the artist's individuality. Morelli claimed that just 'as most men, both speakers and writers, make use of habitual modes of expression, favourite words and sayings, which they often employ involuntarily and sometimes even most inappropriately, so almost every painter has his own peculiarities, which escape him without his being aware of it'.[212] In other words, these peculiarities are expressive of the artist's character and temperament because the pictorial execution of these items, traditionally considered triflings and as such of little or no aesthetic

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[209] Ibid., p. 277.
[210] Ibid., p. 278.
[211] Ibid., p. 278.

relevance, allows a degree of spontaneity on the painter's part. This relaxation in the (conscious) levels of attention and control is not possible in those areas of the painting that have to conform to accepted conventions, or that the artist is under pressure to execute according to the practices of the day. Hence Freud's interest in the Morellian method, and the analogy he drew between it and the psychoanalytic approach.

My review of the literature developed in response to 'The Moses of Michelangelo' begins with Read's 'Psycho-Analysis and the Problem of Aesthetic Value' (1951), one of a number to comment on Freud's psychological identification with Moses. In Read's opinion, Freud, himself a Jew, was 'forcibly aware of the psychological significance of the historical Moses'[213], and for this reason 'the Moses of Michelangelo held him in its grip'.[214] Freud's interpretation thus is subjective, or based on the identification of the critic with his subject matter. Read states that he has no intention of denying that a process of identification takes place in aesthetic appreciation, and declares that he is willing 'to admit that a species of identification is the necessary preliminary to the aesthetic apprehension of a work'.[215] Freud's interpretation of Michelangelo's Moses, however, 'is a classical example of the fallacy of identification'.[216] According to Read, in order to interpret the statue Freud first identified himself with Michelangelo, to discover what the sculptor's intentions might have been, going on then to assume that

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[212] Quoted from On Art and the Mind: Essays and Lectures by Richard Wollheim, (London, Allen Lane, 1973), p. 194.
[213] Read, Herbert. 'Psycho-Analysis and the Problem of Aesthetic Value', International Journal of Psychoanalysis, 32 (1951), p. 77.
[214] Ibid., p. 77.
[215] Ibid., p. 78.
[216] Ibid., p. 77.

Michelangelo identified himself with his subject matter, the biblical Moses. Read's conclusion is that Freud's interpretation of Michelangelo's Moses is not rooted in an analysis of the formal qualities of the statue, but rather rests on the 'double process of identification' outlined above.[217]

Adams also writes about Freud's (supposed) identification with Moses, noting that his study of Michelangelo's statue is but one manifestation of his long-standing interest in the biblical prophet. In this respect, suffice to say that Moses and Monotheism (1939) was the last work Freud published during his lifetime. In his introduction to 'The Moses of Michelangelo', Freud makes it clear that (for him) it is the subject matter of any work of art that produces affect, whilst adding that 'no piece of statuary has ever made a stronger impression on me' (than Michelangelo's Moses).[218] Such an affirmation, along with the previously quoted passage recording Freud's impressions in front of the statue, is to be regarded as evidence of emotional investment.

According to Adams, Freud's identification with the prophet Moses occurs at the levels of manifest and latent contents. To the manifest category belongs the fact that both Freud and Moses regarded themselves as the recipients of special knowledge, individuals to whom insight (rejected by those others it was supposed to benefit) had been granted. Like the biblical Moses, Freud also suffered the defection of a number of followers, notably Jung and Alfred Adler. The latent content of Freud's identification with Moses is instead of an oedipal nature. Adams writes of the likelihood of the

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[217] Ibid., p. 77.

commission to design Julius II's tomb evoking, in Michelangelo, the emotional ambivalence he felt towards his own father, with whom he shared a fraught and conflictual relationship. In adulthood, that earlier emotional pattern repeated itself in the artist's relationship with his patron Julius II. Adams is of the opinion that Freud, as the formulator of the Oedipus complex, would have been aware of the (for Michelangelo) emotional implications of the commission, just as he was probably aware of the presence, in his own aesthetic response to the Moses statue, of latent oedipal dynamics. Adams' conclusion is that 'Freud's overwhelming response to Michelangelo's *Moses* was Oedipal', and as such, 'it can be read as an elaboration of the family romance'.[219]

Peter Fuller takes the analysis of Freud's personal aesthetic response, at the root of which is the latter's identification with the biblical Moses, one (psychological) step further. I will give a précis of that additional information in order to support Fuller's claim that psychological significance is to be attributed to any author's, in this case Freud's, choice of artist as subject matter just as it is to the artist's iconography. In Fuller's view, one of the most conspicuous features of 'The Moses of Michelangelo' is 'the way in which Freud seems consciously to evade offering *any* psychoanalytic arguments concerning Michelangelo or his work'[220], notwithstanding 'an abundance of material relating to Michelangelo's life, and a clear correspondence between his

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[218] 'The Moses of Michelangelo' in Art and Religion, (Harmondsworth, Penguin Books, 1990), p. 255.
[219] Adams, Laurie Schneider. Art and Psychoanalysis, (New York, HarperCollins Publishers, 1993), p. 162.
[220] Fuller, Peter. Art and Psychoanalysis, (London, Writers and Readers Publishing Cooperative, 1980), p. 40.

psychobiography and the manifest themes of his painting and sculpture'.[221] Fuller justifies his opinion by contending that Leonardo da Vinci and a Memory of His Childhood 'corresponds to Freud's "creative", "imaginative" or "artistic" self-conception'[222], whereas 'The Moses of Michelangelo' 'can be linked to his "objective" or "scientific" aspects', and substantiates his claim by using Jones' biography of Freud and other quotes by Freud.[223]

Fuller reads Freud's mention of Morelli and his scientific attributive method, his likening of it to the psychoanalytic method, and his application of a Morellian-inspired method to the statue of Moses, as evidence of Freud's wish to claim, incontrovertibly, the status of science for psychoanalysis. Freud thus could remain faithful to the scientific teachings of E.W. von Brücke and H.L.F von Helmholtz, under whom he had studied in his youth, that is, prior to abandoning biology and becoming a clinical practitioner. Incidentally, both Brücke and Helmholtz had written on optics, vision and the artistic representation of human anatomy. Fuller is of the opinion that they functioned, for Freud, as father-imagos. Fuller's final suggestion is that, behind Freud's manifest identification with Morelli, lays a latent identification with the scientist Brücke.

On a more anecdotal level, Jones (quoted by Fuller) relates that 'the angry scorn of the hero's glance', which made him feel as if he 'belonged to the mob upon whom his

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[221] Ibid., p. 40.
[222] Ibid., p. 42.
[223] Ibid., p. 42.

[Moses'] eye is turned', probably reminded Freud of Brücke's expression whilst once reprimanding him for arriving late at the Physiological Institute.[224] Fuller also notes that Freud's first encounter with the statue 'was mediated by the fact that, in 1901, Freud was being angrily rejected by his then father substitute, Wilhelm Fliess'.[225]

According to Fuller (basing himself on Jones), his psychological picture of Moses 'struggling successfully against an inward passion for the sake of a cause to which he has devoted himself' was a projection of Freud's own current predicament, or self-image as an individual struggling to stay calm for the sake of a superior cause, that of the psychoanalytic movement, in the face of defection from his followers.[226]

Wollheim investigates yet another aspect of Freud's identification with Morelli. He had likened the Morellian method to psychoanalysis, in that both concentrated on the trifles that 'more readily slip past the barriers of attention'.[227] In the work of art, these correspond to those parts of the work in which pictorial conventions have been relaxed. Morelli's method was regarded as a scientific technique for the attribution of artistic authorship because it based itself on systematic observation, on the study and measurement of the artist's mannerisms, or the rendering of pictorial minutiae and anatomical detail. A schedule of characteristic and repeated forms was then drawn up, from undisputed works, for each painter. The items of the schedule were then to be compared to those of the putative work, in order to verify its authenticity. What Morelli

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[224] 'The Moses of Michelangelo' in Art and Religion. (Harmondsworth. Penguin Books. 1990). p. 255.
[225] Fuller. Peter. Art and Psychoanalysis. (London. Writers and Readers Publishing Cooperative. 1980). p. 55.

rejected was the use, made by traditional connoisseurship, of the idea of art's 'spiritual content' as a criterion for establishing authorship. It was for his (scientific) method, but more precisely for this last aspect of it, that Morelli was much admired by Freud. At which point, Wollheim puts forward 'the intriguing but quite unanswerable question'[228] as to whether Freud's anonymous first publication of 'The Moses of Michelangelo' might have had 'as one of its determinants an unconscious rivalry with Morelli'.[229]

In sum, the psychoanalytic reading of Freudian biographical material suggests that Freud identified manifestly with the biblical Moses and with Morelli, whilst latently responding to the Oedipal conflict implicitly operative in his reconstruction of Michelangelo's relationship with Pope Julius II, evocative of his own relationship with his father and other paternal figures, such as Brücke and Helmholtz. Identification, understood as the psychological process 'whereby the subject assimilates an aspect, property or attribute of the other and is transformed, wholly or partially, after the model the other provides', and the Oedipal dynamics operative within the identificatory process, thus emerge as the determining factors of Freud's aesthetic response to, and appreciation of, Michelangelo's statue of Moses.[230] Because of the universal applicability of the psychoanalytic concept of the Oedipus complex, identification with the work of art's subject matter becomes, by extension, a contributing (because the

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[226] Ibid., p. 277.
[227] Wollheim, Richard. On Art and the Mind: Essays and Lectures. (London, Allen Lane. 1973), p. 215.
[228] Ibid., p. 210.
[229] Ibid., p. 210.
[230] Laplanche J. and J.-B. Pontalis. The Language of Psychoanalysis, (London, Karnak Books, 1988), p. 205.

absence of identifiable subject matter does not preclude the viewer from experiencing the work of art aesthetically) factor to the aesthetic experience.

The emphasis of Gombrich's analysis of 'The Moses of Michelangelo', compared to previous examples, is art-historical. Whilst conceding to Jones that feelings of identification with Moses 'may have entered into Freud's thoughts'[231] during the hours of his communion with that work of art, he suggests that 'it would be a mistake to underrate the force of tradition in his choice of Michelangelo's Moses'.[232] Gombrich is of the opinion that 'The Moses of Michelangelo' is a physiognomic study: 'the beholder wants to know why Moses sits in exactly this posture, what had gone before, to explain it, and what would follow'.[233] As such, it conforms to 'the tradition of 19th-century art-appreciation'[234], and in keeping with it, seeks in the work of art 'the maximum psychological content in the figures themselves'.[235]

Wollheim elaborates on this. Both Leonardo da Vinci and a Memory of His Childhood and 'The Moses of Michelangelo' are '(roughly) studies in expression', respectively in the modern and the classical senses of the term.[236] The former focuses on 'what the artist expresses in his works, or with Leonardo's expressiveness'[237], the latter on 'what is expressed by the subject of the work, or the expressiveness of Moses'.[238] Wollheim's

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[231] Gombrich, E.H. 'Freud's Aesthetics', Encounter, 26 (1966), p. 33.
[232] Ibid., p. 33.
[233] Ibid., p. 33.
[234] Ibid., p. 33.
[235] Ibid., p. 33.
[236] Wollheim, Richard. On Art and the Mind: Essays and Lectures, (London, Allen Lane, 1973), p. 208.
[237] Ibid., p. 208.
[238] Ibid., p. 208.

caveat, in respect of a theory of aesthetic expression thus formulated, is that the distinction it operates is an over-simplification. It is an approximation also in respect of Freud's two texts, as the physiognomic approach to expression is present, albeit in residual form, in Leonardo da Vinci and a Memory of His Childhood (in the analysis of the 'Leonardesque' smile), whereas in the concluding passages of 'The Moses of Michelangelo' Freud seeks to relate Moses' physiognomy to the psychological intentions his interpretation attributed to the statue.

1.5 On Art: 1914-1933

In the Introductory Lectures on Psycho-Analysis (1916-17), Freud wrote of art as the 'path that leads back from phantasy to reality'.[239] The artist is

> 'An introvert, not far removed from neurosis. He is oppressed by excessively powerful instinctual needs. He desires to win honour, power, wealth, fame and the love of women; but he lacks the means for achieving these satisfactions. Consequently, like any other unsatisfied man, he turns away from reality and transfers all his interest, and his libido too, to the wishful constructions of his life of phantasy, whence the path might lead to neurosis.'[240]

The artist's psychological constitution is characterised as probably including 'a strong capacity for sublimation and a certain degree of laxity in the repressions which are decisive for a conflict'.[241] The 'half-way region' of phantasy is accessible by all but for those who are not artists, Freud noted, the yield of pleasure to be derived from day-

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[239] The Standard Edition of the Complete Psychological Works (vol. XVI, Introductory Lectures on Psycho-Analysis), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 375;
[240] Ibid., p. 376.
[241] Ibid., p. 376.

dreams is very limited. The artist is an individual who 'understands how to work over his day-dreams in such a way as to make them lose what is too personal about them and repels strangers, and to make it possible for others to share in the enjoyment of them'.[242] Furthermore, the artist 'possesses the mysterious power of shaping some peculiar material until it has become a faithful image of his phantasy; and he knows, moreover, how to link so large a yield of pleasure to this representation of his unconscious phantasy that, for the time being at least, repressions are outweighed and lifted by it'.[243] The artist's accomplishment 'makes it possible for other people once more to derive consolation and alleviation from their own sources of pleasure in their unconscious which have become inaccessible to them; he earns their gratitude and admiration and he thus achieves *through* his phantasy what originally he had achieved only *in* his phantasy – honour, power and the love of women'.[244]

This characterisation of the artist was unequivocally rejected by Bell, who stated that Freud 'knows nothing about art, or about the feelings of people who can appreciate art'.[245] In his rebuttal, Bell wrote that:

> 'Art has nothing to do with dreams. The artist is not one who dreams more vividly, but who is a good deal wider awake, than most people. His grand and absorbing problem is to create a form that shall match a conception, whatever that conception may be. He is a creator, not a dreamer. And we, who care for art, go to it, not for the fulfilment of our dreams of desirable life, but for something that life can never give – for that particular and quite disinterested state of mind which philosophers call aesthetic ecstasy.'[246]

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[242] Ibid., p. 376.
[243] Ibid., p. 376.
[244] Ibid., pp. 376-377.
[245] Bell, Clive. 'Dr Freud on Art', The Dial, (1925), p. 282.
[246] Ibid., p. 282.

Fry also criticised Freud's psychoanalytic approach for its concern with the deepest layers of the mind and its impulses, thereby ignoring the pleasure deriving from the perception of the work of art's formal components and their relations. Lines, shapes, spaces, colours, lightness and darkness, arranged by the artist to produce patterns that have balance, order, proportion and rhythm, according to the Formalist approach developed and practised by Fry and Bell, provoked the viewer's aesthetic response. Bell, in fact, termed 'significant form'[247] those combinations of lines and colours and relations of forms that 'stir our aesthetic emotions'.[248]

Phantasy finds expression in the symptom and the dream as well as in art. Art differs from hysteria ('hysterics are undoubtedly imaginative artists', Freud stated in the preface he wrote in 1919 for Theodor Reik's Ritual: Psycho-analytic Studies) in that the artistic product is intelligible to others: it is a form of communication, expressed by means of a medium and that addresses an audience whose response is aesthetic.[249] Whilst fulfilling the same expressive function as the dream, the artistic manifestation differs from it in that its aim is communicative. In Beyond the Pleasure Principle (1920), Freud made a similar point in relation to children's artistic activities: as a form of play, they are not (unlike adult art) directed at an audience.[250]

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[247] Bell, Clive. Art, (New York, Capricorn Books, 1958), p. 17.
[248] Ibid., p. 17.
[249] The Standard Edition of the Complete Psychological Works (vol. XVII), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 261.
[250] The Standard Edition of the Complete Psychological Works (vol. XVIII, Beyond the Pleasure Principle), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 17.

In An Autobiographical Study (1925), Freud described imagination as the realm 'reserved', or made, 'during the painful transition from the pleasure principle to the reality principle in order to provide a substitute for instinctual satisfactions which had to be given up in real life'.[251] The artist, like the neurotic, withdraws from an unsatisfactory reality into his or her personal world of phantasy. Unlike the latter, however, the artist's creative gift enables him or her to find their way back to reality, and establish once more a 'firm foothold' in it.[252] The work of art, like the dream, amounts to the imaginary satisfaction of unconscious wishes and is, likewise, a compromise-formation that avoids 'any open conflict with the forces of repression'.[253] But the dream, unlike the work of art, is an asocial, narcissistic production, whereas the work of art is 'calculated to arise sympathetic interest in other people', and is able 'to evoke and to satisfy the same unconscious wishful impulses in them too'.[254] In addition to which, the work of art makes use of 'the perceptual pleasure of formal beauty' in a manner termed by Freud the 'incentive bonus'.[255] Psychoanalytic interpretation takes 'the interrelations between the impressions of the artist's life, his chance experiences, and his works', and from those proceeds to construct a picture of his or her 'mental constitution and the instinctual impulses at work in it - that is to say, that part of him which he shares with all men'.[256] Notwithstanding which, psychoanalysis 'can do nothing towards elucidating

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[251] The Standard Edition of the Complete Psychological Works (vol. XX, An Autobiographical Study), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 64.
[252] Ibid., p. 64.
[253] Ibid., p. 65.
[254] Ibid., p. 65.
[255] Ibid., p. 65.
[256] Ibid., p. 65.

the nature of the artistic gift, not can it explain the means by which the artist works - artistic technique'.[257]

In The Future of an Illusion (1927), Freud wrote of art as offering 'substitutive satisfactions for the oldest and still most deeply felt cultural renunciations, and for that reason it serves as nothing else does to reconcile a man to the sacrifices he has made on behalf of civilization'.[258] Art provides the occasion for identification, for 'narcissistic satisfaction' and 'for sharing highly valued emotional experiences'.[259]

The enjoyment of works of art is a 'phantasy-pleasure' which 'through the agency of the artist is opened to those who cannot create themselves', Freud wrote in Civilization and its Discontents (1930).[260] Those who are sensitive to the influence of art 'do not know how to rate it high enough as a source of happiness and consolation in life'.[261] Notwithstanding which, 'art affects us but as a mild narcotic and can provide no more than a temporary refuge for us from the hardships of life; its influence is not strong enough to make us forget real misery'.[262] Art relates closely to the enjoyment of beauty, which also has a compensatory function. This 'aesthetic attitude' produces in fact a 'mildly intoxicating kind of sensation'[263], that according to psychoanalysis derives 'from

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[257] Ibid., p. 65.
[258] The Standard Edition of the Complete Psychological Works (vol. XXI, The Future of an Illusion), (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 14.
[259] Ibid., p. 14.
[260] Civilization and Its Discontents, (New York, Dover Publications, 1994), p. 15.
[261] Ibid., p. 15.
[262] Ibid., p. 15.
[263] Ibid., p. 16.

the realms of sexual sensation'.[264] The love of beauty is 'a perfect example of a feeling with an inhibited aim', beauty and attraction being the principal attributes of a sexual object.[265] Writing in 1933, in his New Introductory Lectures on Psycho-Analysis, Freud re-stated that 'art is almost always beneficent; it does not seek to be anything but an illusion'.[266] Art, in fact, 'makes no attempt at invading the realm of reality'.[267]

To sum up, Freud's psychoanalytic theory of art interprets the work of art using the models supplied by the dream, play, and psychosis. Like dreams and fantasies (day-dreams), the work of art is the outcome of psychic conflict. Infantile wishes, but also feelings and ideas, drives and impulses, typically of a sexual and aggressive nature, are repressed, and become unconscious, because they are capable of causing psychic pain (guilt, shame, anxiety, depression, etc.). Because these unconscious contents retain their dynamic force and continuously press for discharge, a continuous energetic expenditure is required to keep them repressed. Unconscious material gives rise to derivatives that, on finding a socially acceptable (sublimated) outlet, succeed in accessing consciousness and motor expression in a heavily distorted form. The distortion these derivatives undergo in order to become conscious is a manifestation of the censorship's repressive force. The work of art, like the dream and fantasies, is the disguised fulfilment of a childhood wish: it is a compromise-formation, representing the reconciliation of opposing psychic forces.

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[264] Ibid., p. 16.
[265] Ibid., p. 16.
[266] The Standard Edition of the Complete Psychological Works (vol. XXII, New Introductory Lectures on Psycho-Analysis). (London, Hogarth Press and the Institute of Psycho-Analysis, 1974), p. 160.

The work of art is constituted phantasmally, meaning that it is shaped by the conscious derivatives (fantasy-memories, because fantasies in general are built around memory-traces of past events) of unconscious (phantasy) material. Psychoanalysis, as it does with fantasies and dreams, interprets the work of art in order to disclose the unconscious wishes it represents as fulfilled. Whereas the latter gratify only the individual producing them, the work of art is a 'social act of wish fulfillment'.[268] The satisfaction it affords its maker is far greater than that provided by 'the hallucinatory representations in fantasy or daydreams because the work of art, though modeled from fantasy, is formed of a material corresponding to the real outside world'.[269]

According to psychoanalysis, the internal relationship of the artist to the work of art is characterised by play, fantasy and desire, and omnipotence of thought. Freud, as noted earlier, likened the creative writer to the child at play (by extension, the production of visual art is the continuation in adulthood of children's play: the artist plays around with shapes and forms and colours). Playing is a wish-fulfilling activity energised by libidinal and/or aggressive instincts that children, in the course of their psychological development, learn to re-direct (sublimate) from their (predominantly sexual) aims towards socially and culturally valued objectives. Art, unlike dreaming, fantasising and playing, is a cultural production: it is directed towards an audience, and therefore fulfils a social function. The artist differs from both the (day-)dreaming adult and the playing child in that his or her activities have an aesthetic dimension that is absent from

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[267] Ibid., p. 160.
[268] Sterba, Richard. 'The Problem of Art in Freud's Writing', Psychoanalytic Quarterly, 9 (1940), p. 263.

fantasies, dreams and children's play. Whereas the child, through playing, learns to master external reality, technique is the means by which the artist engages with, and exercises control over, the reality of the artistic medium. Accordingly, Freud described art as the path leading back to reality.

Psychoanalysis is both a theory of the neuroses and a psychology of the normal mind, and a method of clinical and practical psychological investigation. Because its origins are psychotherapeutic, its application to art presents, inevitably, a pathological and clinical bias centred on the concept of regression. The pathographical method developed by Freud in Leonardo da Vinci and a Memory of His Childhood, to all effects, is 'a formulation of creative productions in terms of neurosis'.[270] It views art as a regressive manifestation comparable to the symptom of a mental illness: psychic failure is thus 'a condition for great art' and creativity 'serves as an outlet for neuroses'.[271] Regression concerns the reversion 'to modes of expression that are on a lower level as regards complexity, structure and differentiation'.[272] In the waking state, and in conditions of psychological normality, the mental systems 'are traversed by excitation in a progressive direction (travelling from perception towards motor activity)'.[273] By contrast, during sleep and day-dreaming, and in psychopathological states, thoughts regress towards the perceptual system. They revert to 'primitive' or developmentally previous modes of organisation and expression, or pictorial thinking, which is

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[269] Ibid., p. 260.
[270] Adams, Laurie Schneider. Art and Psychoanalysis, (New York, HarperCollins Publishers, 1993), p. 15.
[271] Fer, Briony. On Abstract Art, (New Haven, Yale University Press, 1997), p. 96.

dominated by the primary processes and the pleasure principle (the issue of the relative roles of fantasy and reality occupies a main position in the concept of regression). Creativity, beyond doubt, has a regressive centre or nucleus, but the neurotic shares none of the aesthetic concerns that maintain the artist in contact with reality, and therefore set art aside from the asocial satisfactions afforded by mental illness (but also dreaming, fantasising and playing).

Freud's psychoanalysis of artistic reception explains the self-rewarding activity of aesthetic enjoyment using the sexual model and the joke. If the first were taken, the aesthetic, which is a visual pleasure, would correspond to foreplay, to the pleasure derived from looking or scopophilia. In Leonardo da Vinci, according to Freud's reconstruction, the scopophilic instinct was precociously developed because of the artist's infantile sexual researches and, in adulthood, the energy emanating from this repressed infantile sexual curiosity became sublimated in his artistic talent. If instead jokes are taken as the model for art, aesthetic pleasure arises from the psychic activity or, more specifically, from the economic use of the mental processes themselves. In this case, the aesthetic dimension of the work of art amounts to a fore-pleasure or incentive bonus (for Wollheim, such speculations are 'unacceptable').[274] Importantly, in psychoanalytic terms,

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[272] Laplanche J. and J.-B. Pontalis. The Language of Psychoanalysis, (London, Karnak Books, 1988), p. 386.
[273] Ibid., p. 386.
[274] Quoted from the preface to The Invitation in Art by Adrian Stokes, (London, Tavistock Publications, 1965), p. xii.

> 'The pleasure that art brings must not be understood by reference to what is experienced by consciousness, for in certain cases and to a certain extent, consciousness can feel horror and anxiety before the spectacle of tragedies or certain paintings; the same is true in these instances as in nightmares, that is, a wish is nonetheless fulfilled. The notion of pleasure must be considered from a metapsychological point of view.'[275]

The consumption of art (similarly to its production) carries a yield of pleasure that relates to sublimated wish fulfillment. According to Freud's psychoanalysis of artistic reception, the aesthetic experience amounts to a 'hallucinatory participation' in the fulfillment of the artist's repressed infantile sexual wishes that, because they revolve around the oedipal configuration, are common to humankind (conversely, only those phantasies relating to universally shared wishes find artistic expression).[276] In the work of art, these wishes are represented as fulfilled, and through the work of art the viewer identifies with the artist as an individual who has been successful in 'the process of circumventing renunciation, of outwitting the censor by gratifying wishes in fantasy'.[277] The pleasure yielded by the aesthetic experience amounts to compensation for the renunciation of an unconscious (infantile, and repressed, sexually orientated) wish.

Freud's psychoanalytic aesthetic rests on the link he presumed between repressed, or unconscious, contents and the need to find substitutes for them in other forms of human activity. The concept of sublimation therefore occupies a central position in his aesthetic theory as the energy motivating art relates to infantile sexuality. In both the production and reception of art sexual excitation is diverted towards the abstract category of the

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[275] Kofman, Sarah. The Childhood of Art: An Interpretation of Freud's Aesthetics, (New York, Columbia University Press, 1988), p. 107.
[276] Sterba, Richard. 'The Problem of Art in Freud's Writings', Psychoanalytic Quarterly, 9 (1940), p. 263.

'beautiful', which therefore becomes symptomatic of repression (Freud, in fact, described the love of beauty as a case of inhibition in the aim of a sexual impulse). Due to the absence of time in the unconscious, the artist is able to draw energy from the psycho-sexual experiences of his or her own childhood, and use this to 'fuel' artistic creativity. The aesthetic experience's yield of pleasure derives from the viewer's identification with the artist as an individual who has satisfied an unconscious infantile sexual wish by releasing its energy in the creation of a culturally valued object.

The aesthetic, like the creative, is an experience predicated upon a willingness, on the subject's part, to regress. The viewer therefore looks 'at art with "eyes" that are not only informed by his or her experience with art, education, etc., but by the most profound components of his psyche, elements reaching back to his or her earliest days'.[278] The viewer's aesthetic experience shares the same regressive core (grounded in, and reminiscent of, the psychological configurations of infancy and childhood) as artistic creativity but, likewise, is not exhausted or exclusively constituted by it.

The limitations of Freud's psychoanalytic aesthetic relate to the fact that it does not address the issue of what makes the object a work of art. I am suggesting that the artist's aesthetic concerns, met (and satisfied) through the artistic technique by means of which control over the medium is exercised, make the object a work of art. Such skills are acquired through training, experimentation, exploration of the potentialities of the

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[277] Spitz, Ellen Handler. Art and Psyche: A Study in Psychoanalysis and Aesthetics, (New Haven, Yale University Press, 1985), p. 14.
[278] Werman, David S. 'Psychoanalytic Perspectives on Art', Art Criticism, 2 (1986), p. 31.

artistic materials, etc. Artistic technique or labour, amounting to the physical manipulation of the medium and its implements, similarly to aesthetic consumption, is a predominantly conscious activity, by which I mean that the unconscious plays a relatively small (but significant) role in it.

I am proposing that the aesthetic aspect of the work is unconsciously influenced but, ultimately, consciously determined. This view conforms to the psychoanalytic understanding of any given work of art as over-determined, in the sense that both conscious and unconscious factors have participated in its realisation. According to the principle of over-determination, in fact, the work of art is the outcome of a process of physical and psychological, conscious and unconscious, engagement with materials and implements. Freud's principal models for understanding the vicissitudes of creativity (the dream, playing and psychopathology), emphasise the unconscious and regressive processes involved in the production of art, leaving under-explained the conscious psychological mechanisms contributing to creativity. Because Freud's psychoanalytic approach does not explain the role played by artistic technique or labour in the creative processes, it fails to understand the work of art as an autonomous object from its maker having sociality or an independent social dimension in the context of an audience. This understanding of the work of art, in terms of a projection of the unconscious and its phantasmal contents, stems from Freud's belief that conscious thinking accounts for only a small part of the mental activity, the majority of which occurs 'in the unconscious, and is inaccessible, except in fragmentary or metaphoric form – for

example, in dreams, symptoms, slips of the tongue, and so forth'.[279] Under modern conditions, that the work of art is regarded as a psychological, and predominantly unconscious, product constitutes one of the principal limitations of the application of Freudian psychoanalysis to artistic material.

Psychoanalysis is at once a theory of the mind, a clinical procedure and a method of cultural interpretation, the three cornerstones of which are the unconscious, infantile sexuality, and the Oedipus complex. Freud's major contributions to the psychoanalysis of art precede the structural theory of the mind he put forward in The Ego and the Id (1923), a publication that established a new direction in psychoanalytic thinking. The unconscious system of his first topography of the psychic apparatus approximately corresponds to the id of the revised metapsychology, in which 'unconscious' becomes an adjective. In this later topography, the superego receives its energy from the id, and the ego is partly conscious (controlling the functions of perception, motor control and verbalisation) and in part unconscious (implementing both censorship and repression). Freud did not modify or comprehensively re-write his theory of art taking into account this reformulation of the mental agencies and their functions. His psychoanalysis of art reflects his first topography of the mind in that it concerns itself with repressed wishes and their gratification, with unconscious conflicts and phantasies (that he considered inseparable from sexuality). It understands these as finding expression in the work of art, and consequently emphasises the pleasure yield or libidinal release afforded by the

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[279] Adams, Laurie Schneider. The Methodologies of Art: An Introduction, (New York, Harpercollins Publishers, 1996), pp. 182-183.

latter's production and aesthetic consumption. Wollheim is of the opinion that Freud concentrated on the expressive dimension of creativity at the expense of its constructive aspect, and in doing so (as already noted) he left 'the work of art qua work of art curiously untouched'.[280]

Because Freud derived his aesthetic theory from the application of psychoanalysis to figurative and representational art, it is (as left by Freud) at its most useful when used to interpret visual productions that present a symbolic content. This constitutes the second limitation of Freud's psychoanalysis of art. Another common criticism is that Freudian psychoanalytic art theory effects a-historical explanations, 'for it carries on the analysis of cultural objects without, as a rule, attending to the time and place of origin'.[281] This is a consequence of its emphasis on the unconscious aspects of the creative process, over the historical socio-cultural circumstances (and therefore conscious factors) of artistic production and its reception. From a psychoanalytic perspective, this is justified on the grounds that the primary processes know no sense of time, and the unconscious has no historical dimension.

According to Wollheim, 'the artist certainly expresses himself in his work – how could he not? But what he expresses has not the simplicity of a wish or an impulse'.[282] The work of art does not, in fact, 'have the immediacy or directness of a joke or an error or a dream. It does not avail itself of some drop in attention or consciousness to become the

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[280] Quoted from the preface to The Invitation in Art by Adrian Stokes, (London, Tavistock Publications, 1965), p. x.

sudden vehicle of buried desires'.[283] Gombrich's position is not dissimilar. According to Gombrich, 'only those unconscious ideas that can be adjusted to the reality of formal structures become communicable and their value to others rests at least as much in the formal structure as in the idea'.[284] The work of art is inevitably symptomatic of its maker, but to think of it as of a photograph of pre-existing reality (intended as 'a motif in the artist's inner world'), or to think that the artist unconsciously knows beforehand the outcome of his or her creativity, are not sustainable views for Gombrich.[285] Moreover, they 'misunderstand the whole process of image-making'.[286] Artistic solutions, in fact, are determined by the medium and its potentialities, and the art-historical circumstances in which the artist operates. The artist plays around with shapes and colours, until a formal structure that is meaningful and significant, in relation to the psyche and its conflicts, is reached. From this point of view, which is in contrast with Freud's theory of art as a projection and a psychological product, it is the work that informs the artist's psyche, 'and not his psyche that comes to light in his art'.[287] This psychoanalytically orientated formulation of the aesthetic object is generally accepted as it acknowledges the integral role played by the conscious in the processes of creativity and artistic appreciation.

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[281] Kuhns, Richard. Psychoanalytic Theory of Art: A Philosophy of Art on Developmental Principles. (New York, Columbia University Press, 1983), p. 32.
[282] Wollheim, Richard. On Art and the Mind: Essays and Lectures. (London, Allen Lane, 1973), p. 218.
[283] Ibid., p. 218.
[284] Gombrich, E.H. 'Freud's Aesthetics', Encounter, 26 (1966), p. 36.
[285] Gombrich, E.H. Meditations on a Hobby Horse and Other Essays on the Theory of Art, (London, Phaidon Press, 1971), p. 3.
[286] Ibid., p. 4.
[287] Kofman, Sarah. The Childhood of Art: An Interpretation of Freud's Aesthetics, (New York, Columbia University Press, 1988), p. 113.

I agree with Segal in considering Freud's greatest contribution to the theory of art his teaching of 'the importance of psychic reality' (the participation of the unconscious, its contents and associated phantasies) in the creative processes.[288] Whilst largely inapplicable due the difficulty of obtaining adequate diagnostic data outside the analytical setting, Freud's psychobiographical model established the importance, for the artist and adult creativity, of the experiences of childhood, specifically of those occurrences and events experienced by the child as intrusive or traumatic. The earlier these happen, in terms of the subject's psychological development, the more profound and lasting are the effects they produce ('powerful influences, early in life, "fixate" aspects of that phase in an individual's psyche': Leonardo, in his artistic and scientific work, specifically repeated material relating to the oral phase because the incident that gave rise to the vulture phantasy occurred at that juncture).[289] And lastly, as Spector has pointed out, Freud's psychoanalytic aesthetic, and psychoanalysis in general, created at once both the context for Surrealism and its justification, in that Surrealist art was heavily influenced by its clinical and therapeutic techniques.[290]

Ernst Kris, a psychoanalyst with a strong interest in art history, and Anton Ehrenzweig, an art historian with a strong interest in psychoanalysis, were two of Freud's most significant followers in the field of artistic enquiry. Kris and Ehrenzweig developed Freud's psychoanalysis of art respectively in the direction of Ego-Psychology, and of

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[288] Segal, Hanna. Dream, Phantasy and Art, (London, Tavistock/Routledge, 1992), p. 82.
[289] Werman, David S. 'Psychoanalytic Perspectives on Art', Art Criticism, 2 (1986), p. 30.
[290] Spector, Jack J. The Aesthetics of Freud: A Study in Psychoanalysis and Art, (London, Allen Lane, 1972), p. 185.

Modern art and contemporary artistic concerns. Freud's revised topography of the psychical apparatus underpins the work of both authors.

Sublimation is conceptually central to Freud's psychoanalytic aesthetic, and to its explanation of the work of art as the resolution of psychological conflict. It is generally accepted that sublimation is a process carried out by the ego, the agency or system of functions including memory, perception, cognition, empathy and introspection, but also motor skills, the experience of emotions and the defence against instinctual drives. Moreover, the ego exercises a synthetic function by harmonising these drives with the demands of the subject's conscience, of individual and social standards. Art-historical traditions as well as formal and aesthetic considerations are brought into play in the creative process through the ego. The process of making art is thus energised by the instincts, in the sense that the artist 'must be able to tap into his past infantile instincts, which are lodged in the unconscious, and organize them in the present', but it is controlled by the synthetic functions of the ego.[291] Whereas the day-dreamer 'avoids conflict by a phantasy of omnipotent wish-fulfilment and a denial of external and psychical realities', the artist 'seeks to locate his conflict and resolve it in his creation'.[292] The work of art is the expression of the reconciliation of the contradictory aims of the id and the superego, of the (unconscious) ego's working through of this psychic conflict.

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[291] Adams, Laurie Schneider. The Methodologies of Art: An Introduction, (New York, HarperCollins Publishers, 1996), p. 183.
[292] Segal, Hanna. Dreams, Phantasy and Art, (London, Tavistock/Routledge, 1992), p. 82.

According to Pinchas Noy, it may be assumed that the work of art gratifies the various sides participating in the intrapsychic conflict: unconscious wishes, inner prohibitions and the demands of the conscience, and the ego's need for mastery and control over, defense against and regulation of, the expression of these wishes.[293] The work of art, from this standing, is a multilevel structure in which the integration of the primary and secondary thought process is accomplished.[294]

Kris' Psychoanalytic Explorations in Art (1952) marked a turning point in Freudian psychoanalytic aesthetics. Kris, in fact, proposed 'a theory of creativity in which the emphasis is shifted from the subversive operations of the id to the managing capacities of the ego'.[295] Whilst Kris retains Freud's analogy between art and dream, it 'no longer rests on the notion of an unconscious wish that wants to find expression, but depends on the way the unconscious wishes are modified by the preconscious operations of the ego'.[296]

The production of art, for Kris, remains intimately related to infantile experiences and needs (painting and sculpting in particular are related to the child's drive to smear, as both activities involve manipulatory performances).[297] Notwithstanding which, Kris' theory of art emphasises the constructive dimension of the creative process over its destructive counterpart, and considers creativity to be controlled by the preconscious processes of the ego. Hence Kris' well known formulation of art as regression in the

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[293] Noy, Pinchas. 'A Theory of Art and Aesthetic Experience', Psychoanalytic Review, 55 (1968), p. 628.
[294] Ibid., p. 636.
[295] Wright, Elizabeth. Psychoanalytic Criticism: Theory in Practice, (London, Routledge, 1989), p. 58.

service of the ego. The work of art is a product or object in which the material provided by the primary processes is organised (the precondition for communication) according to the structures of secondary thinking.

According to Kris, the artist 'controls the world through his work. In looking at the object that he wishes to "make", he takes it in with his eyes until he feels himself in full possession of it'.[298] Whilst physically engaged in the processes of creativity, in a state of inspiration, the artist experiences himself or herself at one with the work-in-progress. The next stage occurs when the artist looks at his or her production from the outside, as its first audience. In Kris' theory of art, the artist's superego is projected on to the public, which becomes the judge of the artistic product.

Art, consciously and unconsciously, serves the purpose of communication: the artist's id communicates to the ego, further to which 'the same intra-psychic processes are submitted to others'.[299] Inspiration and elaboration, according to Kris, are the extreme phases of the creative activity, and 'are characterized by shifts in psychic levels, in the degree of ego control'.[300] The public's response is likewise characterised by shifts in psychic levels, but the process occurs in reverse order to that of the artist: 'it proceeds from consciousness, the perception of the art work, to preconscious elaboration and the reverberations of the id'.[301] In the latter phase (predominantly passive, in the sense that

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[296] Ibid., p. 58.
[297] Kris, Ernst. Psychoanalytic Explorations in Art, (New York, Schocken Books, 1967), p. 53.
[298] Ibid., p. 51.
[299] Ibid., p. 61.
[300] Ibid., p. 61.
[301] Ibid., p. 62.

the work of art dominates its viewer), 'the ego relaxes control; i.e., it opens the way to an interplay with the id'.[302] It is followed by 're-creation under the artist's guidance', a phase in which the ego re-asserts its position.[303] Art, as Kris concludes, facilitates or elicits shifts in the cathexis of mental energy, which are 'pleasurable in themselves'.[304] In art, 'a series of processes of psychic discharge take place' that are controlled by the ego.[305] According to Kris, 'in assuming that the control of the ego over the discharge of energy is pleasurable in itself, we adopt one of the earliest, and frequently neglected, thoughts of Freud (1905) in this area: the suggestion that under certain conditions man may attempt to gain pleasure from the very activity of the psychic apparatus'.[306]

In The Psycho-Analysis of Artistic Vision and Hearing: An Introduction to a Theory of Unconscious Perception (1965), Ehrenzweig put forward the notion that the work of art has a surface and a deeper level, organised respectively by secondary and primary thought processes. He also distinguished between surface and unconscious depth perception, which he postulated as occurring simultaneously in the different layers of the mind. Surface perception is organised according to gestalt principles, according to which the gestalten is a shape, form or configuration that is perceived as a structured, organic whole. Thing-perception 'tends to perceive the "constant" properties of things, their "real" form, size, tone, and colour, and tries to eliminate (repress) their accidental

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[302] Ibid., p. 62.
[303] Ibid., p. 63.
[304] Ibid., p. 63.
[305] Ibid., p. 63.
[306] Ibid., p. 63.

distortions'.[307] Deeper level perception, instead, has an inarticulate or gestalt-free form that reflects, by means of symbolism, unconscious (because sexual) contents. The evasive inarticulate forms present in the work of art, such as 'the seemingly erratic scribbles of the painter's "handwriting"'[308], whilst unnoticed by conscious perception, 'possess great significance for our unconscious depth mind, hence are duly noted by our unconscious "depth" perception'.[309]

Artistic perception, in its first phase, is both gestalt-free and thing-free. As such, it constitutes a regression to what Freud termed a state of oceanic feeling, and Ehrenzweig described as a 'long and libidinous withdrawal from reality'.[310] To this corresponds a 'rise of thing-free distortions from ever-greater depths of the mind'.[311] These irrational modes, typical of the depth mind, according to Ehrenzweig 'intrude openly into the structure of "modern" art'.[312] A second phase 'reifies'[313] transitively this undifferentiated or thing-free (characteristic of childhood) perception into an '"abstract" idea or image which is able to interpret the external world in a new way'.[314]

Ehrenzweig posited aesthetic pleasure as reinforcing surface perception, which is guided towards 'precise, compact, coherent, aesthetically "good" shapes'.[315] Surface

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[307] Ehrenzweig, Anton. The Psycho-Analysis of Artistic Vision and Hearing: An Introduction to a Theory of Unconscious Perception, (New York, George Braziller, 1965), p. xii.
[308] Ibid., p. xii.
[309] Ibid., p. xii.
[310] Ibid., p. 193.
[311] Ibid., p.193.
[312] Ibid., p. 255.
[313] Ibid., p. 168.
[314] Ibid., p. 171.
[315] Ibid., p. xii.

perception automatically relegates any inarticulate shapes, the main receptacles of art's unconscious symbolism, to the gestalt-free depth perception. Aesthetic pleasure functions as a defence mechanism preventing depth percepts from entering consciousness. Depth perception 'is downwards directed and dynamically poised against the upwards-directed articulation process, establishing a dynamic equilibrium'.[316] Aesthetic pleasure thus works against the full significance of the deep symbolism becoming conscious. Ehrenzweig further elaborated his theory of art, the main points of which have just been introduced, in a later study. I will be referring to The Hidden Order of Art (1973) in my conclusion.

[316] Ibid., p. xiv.

CHAPTER 2 AN OBJECT-RELATIONS PSYCHOANALYTIC THEORY OF ART

2.1 Melanie Klein

Up to the early1920s, there were few practitioners specialising in children's clinical analysis. However, it was common for psychoanalysts to carry out observational and behaviouristic studies on children, and the data they collected was used to confirm insights gained from the psychoanalysis of adults. An example of this is Freud's case study of 'Little Hans' (the material for it was actually collected by the child's father), which confirmed his theories on the Oedipus complex. Anna Freud (Freud's youngest daughter) and Melanie Klein count among the first child-analysts.

Sandor Ferenczi, her psychoanalyst and Freud's principal Hungarian disciple, encouraged Klein to devote herself to child analysis, and supported her first efforts in that direction. Whilst also working with older children (from approximately two to two and a half years old onwards), from 1923 Klein developed her play technique for the analysis of younger (pre-verbal) children and infants (from the Latin in-fans, non-speaker). Klein claimed that her play technique, as a method of accessing the unconscious and conducting the analysis of children, was the equivalent of free association in the psychoanalysis of adults.[1] Play materials and toys are made available

[1] Anna Freud contested the legitimacy of Klein's claim to psychoanalytic status for the play technique. Her theoretical and clinical divergences with Klein emerged gradually, becoming evident at the Tenth International Psycho-Analytical Congress, which was held in Innsbrück in September 1927. When Freud and his daughter settled in London in 1938, the disagreement between Klein (who had been living there since 1926) and Anna Freud deepened, and, as a result, the British Psycho-Analytical Society split.

in the consulting room, and how the child deals with these (what emotions and anxieties are expressed, his or her behaviour in the context of the analytic space, including bodily activities towards the analyst, etc.), after careful and detailed observation, is interpreted in the light of the analytic knowledge gained from adults and from older children.[2] This method allowed Klein to infer the development of the infant's mental processes from birth to the first year of life. The psychoanalytic study of the infant and of the pre-oedipal child became Klein's career-long areas of specialisation.[3]

The first aim of this chapter is an exposition of Klein's thoughts in relation to art. Secondly I will be discussing Segal's, Stokes' and Winnicott's development of Klein's ideas concerning art. And thirdly, I will formulate a theory of art grounded in the Kleinian tradition of Object-Relations thinking that, as part of my conclusions, will be contrasted with the Freudian psychoanalytic aesthetic outlined in the previous chapter.

Klein and her collaborators developed Object-Relations psychoanalysis during the 1930s. With later contributions from theorists and clinicians including Winnicott, the

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Freudians and Kleinians explored their differences in the so-called 'Controversial Series of Discussions' held over the 1943-44 period, and the British Psycho-Analytical Society institutionalised its internal divisions with an agreement, effective from 1946 and still standing, according to which clinical specialisations for training psychoanalysts were to be organized into three categories: (Anna) Freudian, Kleinian, and the independent 'middle' or 'neutral' group.
Any comparison of the Freudian and Kleinian clinical positions is beyond the scope of this project, as is any evaluation (from a clinical standing) of the Kleinian system's merits and limitations, and any assessment of the extent of Klein's intellectual debt to Sigmund Freud, an issue that has been argued and counter-argued inconclusively since before the 'Controversial Discussions'. It is sufficient, in this context, to mention that Anna Freud upheld her father's later topography of the human psychic apparatus (as expounded in The Ego and the Id), from which she and her followers, including Kris, went on to develop Ego-Psychology, an approach primarily concerned with the ego and its functions.

[2] Freud had followed a similar procedure with his grandson, aged one and a half (the child's 'fort-da' game was described, and analytically interpreted, in Beyond the Pleasure Principle).

body of ideas referred to as the Object-Relations School was formed. 'Object-Relations' is used here in its broadest sense, as a psychoanalytic approach according to which the subject exists in a state of object-relatedness (subject and object are bound complementarily: without subject, no object, and vice-versa), and that is focused on the study of the relation between self and object(s).

The concept of object-relations originates in Freud's drive theory. His concept of instinct postulated an instinctual source (located in the id), an aim, and an object, through which the instinct seeks satisfaction. Aims are determined by the instincts' bodily sources: for example, the aim of an oral instinct is incorporation. The aim is relatively plastic, in that it can be displaced, sublimated, etc. Instinctual impulses are either highly particularised (none other than a specific object is capable of procuring satisfaction), or interchangeable (for which substitutes are readily found). The object, according to Freud, constitutes the most variable component of the instinct. It can be incorporated (kept inside the body), introjected (in to the mind), identified with (the prototypes of which process are incorporation and introjection), and internalised (the lost, hence real or external, object gives rise to an internal object). Kleinian theory concentrates on this last category of objects.

For Freud, the object is the drive's aim, functionally subordinate, or secondarily attached, to the drive. For Klein and her followers, the object is intrinsic to the drive, that is, the drive is directed towards specific objects, external and internal to the self.

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[3] It has emerged now that Klein's first patient was her son Erich, of whose treatment she wrote using the

The subject and the object to all effects inter-relate: the object does not predate the subject's relation with it, and conversely, the subject is constituted by the encounter with the object. The Kleinian object, specifically, acts upon the subject: for example, it becomes a bad object that persecutes the subject. Klein and her followers studied the relational aspect of the subject's life primarily in terms of phantasy, the 'ph' spelling indicating (as suggested by Susan Isaacs) unconscious activities and products. In 1952, Klein summarised:

> 'The analysis of very young children has taught me that there is no instinctual urge, no anxiety situation, no mental process which does not involve objects, external or internal; in other words, object relations are at the *centre* of emotional life. Furthermore, love and hatred, phantasies, anxieties and defences are also operative from the beginning and are *ab initio* indivisibly linked with object relations.'[4]

Klein put forward her views on art in the essay 'Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse' read to the British Psycho-Analytical Society on 15th May 1929.[5] In that paper, Klein first examines Eduard Jakob's review (for the Berliner Tageblatt) of the libretto written by Colette for Maurice Ravel's opera L'Enfant et les Sortilèges. In the second part of the essay, Klein analyses an article by Karin Michaelis entitled 'The Empty Space', on the artistic development of the Swedish painter Ruth Kjär. This material, effectively amounting to a mediated, second-hand set of descriptions, is interpreted in the light of Klein's understanding of the oedipal situation, presented in papers such as 'Early Stages of the Oedipus Conflict', first read

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pseudonym 'Fritz'.
[4] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 206.
[5] Originally published in the International Journal of Psychoanalysis, 10 (1955), pp. 436-443.

at the 1927 International Psycho-Analytical Congress.[6] Indeed, this earlier paper is referred to in 'Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse', which to all effects could be regarded as an extension, into a study of literature and art, of the subject matter of 'Early Stages of the Oedipus Conflict'.

The excursus into Kleinian psychoanalytic theory that follows is limited to those clinical concepts that relate to, and therefore are necessary to the understanding of, Klein's ideas on art, their subsequent development by Segal and Winnicott, and their application to artistic material by Stokes. It is divided into four (inter-related) parts, each corresponding to an aspect of Kleinian theory: object-relations, phantasy, symbol-formation, and reparation. More precisely, phantasy, symbol-formation and reparation are all aspects of object-relations, but are discussed separately purely for clarity of exposition.

Klein (differing in this from Freud) maintained 'that object relations start almost at birth and arise with the first feeding experience; furthermore, that all aspects of mental life are bound up with object relations'.[7] The infant's first relation, with the mother's breast, 'is imbued with the fundamental elements of an object relation, i.e. love, hatred, phantasies, anxieties and defences'.[8] As a defence mechanism against the anxiety produced by the conflict of love and hate, the innate and oppositional instinctual derivatives of the life and death drives (as postulated by Freud in Beyond the Pleasure

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[6] Originally published in the International Journal of Psychoanalysis, 9 (1928), pp. 167-180.
[7] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 52.
[8] Ibid., p. 203.

Principle), the ego 'splits itself and the object into a good part and a bad part and projects all its badness into the outside world so that the hated breast becomes the hateful and hating breast'.[9] The infant's rudimentary ego, as yet incapable of tolerating the anxiety generated by ambivalence and instinctual (eros versus thanatos) conflict, splits itself into good and bad. These aspects, and impulses, are then projected onto the breast, which also becomes split into good and bad, gratifying and frustrating. This is, in essence, Klein's 'paranoid-schizoid position', named as such in 1946, 'since the leading anxiety is paranoid, and the state of the ego and its objects is characterized by the splitting, which is schizoid'.[10] Klein (according to Segal) chose the term 'position' to emphasize that, unlike a stage or phase, it is not finally passed through and overcome. It 'implies a specific configuration of object relations, anxieties and defences which persist throughout life'.[11]

Projection is the dominant process of the paranoid-schizoid position. Klein developed the concept of 'projective identification' in 1946. It is the mechanism by means of which parts of the self are split-off and relocated in an external object, 'which then becomes possessed by, controlled and identified with the projected parts'.[12] The good and the bad parts of the self are projected outwards, giving rise to the good and the bad breast, which are then identified with and installed in the self as good and bad internal objects. The paranoid anxieties characteristic of the position relate to the fear of

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[9] Ibid., p. 20.
[10] Segal, Hanna. Introduction to the Work of Melanie Klein. (London. The Hogarth Press. 1978). p. 26.
[11] Ibid., p. ix.
[12] Ibid., p. 27.

destruction of the self, and of the good internal object, at the hands of persecuting internal and external bad objects. Paranoid-schizoid object-relations are characterised by omnipotence because of projective identification, and the self's inability to differentiate between the internal and external objects to which it relates.

Introjection operates alongside projection, but to a lesser degree. It is the mechanism whereby the good and the bad breast are internalised, that is, installed in the ego. The self projects its perceived goodness and badness outwards, thus giving rise to the good and the bad breast, the introjection of which installs good and bad objects in the ego. Internal objects are phantasmatically distorted imagos of the external objects on which they are based. The introjection of the relation to the good breast gives rise, in the ego, to a good internal object. The experience of the good breast, i.e. a satisfying feed, is mentally represented as a good object. The relation to the bad breast, i.e. frustration or hunger, is expressed in terms of aggression, and introjected as a persecuting object. Paranoid anxiety arises from the fear that the bad objects (internal and external) will retaliate for the attack, and destroy both the self and the good internal object. The ego defends itself by splitting, and projecting the anxiety on to the external object, which becomes anxiogenic, the relation to which is internalised as a persecuting object, and so forth in a circular pattern. Projection, however, is also a means of protecting the good internal object from destruction by its bad counterpart. The ego is made up of internal good and bad objects, which are intra-subjectively related to, or related to in phantasy. These intra-subjective phantasies shape, and are shaped by, interpersonal object relations.

As the paranoid-schizoid position begins during the oral phase of the infant's libidinal development, the aggression of the bad object is effected by oral-sadistic means. The bad object is bitten, devoured and cut. Persecutory fears of retaliation, specifically of a punishment corresponding to the offence, arise as a consequence of the attack: the bad object 'becomes one from which punishment is to be expected', one that bites, devours and cuts.[13] Persecutory anxieties, characteristic of the paranoid-schizoid position, take 'the form of a dread of being devoured and destroyed' because of the oral nature of the aggressive attack on the bad object.[14]

The good and bad aspects of the maternal breast, and the internal objects they give rise to, are the first objects to which the infant relates. The breast is actually a part-object, but 'from the infant's point of view, the part is all there is to the object'.[15] Relations to other (part-)objects follow that with the breast. The infant's sadistic phantasy attacks, no longer directed solely against the mother's breast, extend to the inside of her body: scooping out and devouring its (edible) contents, i.e. excrement, children and the father's penis, incorporated by the mother during parental intercourse. As the oral-sadistic attacks are now directed at both parents, punishment by the united introjects of the mother and father is feared.

These introjects constitute the core of the super-ego, the end result of the Oedipus complex. In Klein's system, the oedipal situation and the super-ego, whose formation

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[13] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 71.
[14] Ibid., p. 71.

accompanies it, come into operation much earlier than theorised by Freud. Klein postulated that 'the Oedipus tendencies are released in consequence of the frustration which the child experiences at weaning', that is, that they make their appearance during the oral phase, in the second half of the first year.[16] Dread of castration (mutilation and dismemberment) by the father, typical of the Oedipus conflict, reinforces the fear of punishment for the destruction of the mother's body.

Frustration towards the maternal breast is exacerbated during the weaning process. A marked differentiation between the bad and the good breast, to which idealisation of the latter contributes, has to be attained for the infant to move on to the next position. The depressive position, theorized in 1935, is the 'hallmark'[17] of Klein's system, within which it replaces 'the psychic centrality that Freud had accorded to the later Oedipus complex'.[18] This, according to Freud, reached its climax at around six years and was a nodal experience in the infant's psychological development, with subsequent (relative) normality or psychosis depending on how the ego worked through it.

In the paranoid-schizoid position, the good and the bad breasts are separately and alternately related to. The ego begins to synthesise the contrasting aspects of the maternal breast at the onset of the depressive position. As the perceptual apparatus develops, the infant becomes aware of the mother as a person. The ego now relates to an integrated, and whole, object. Unlike the breast, this is not 'defined by the subject's own

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[15] Hinshelwood, R.D. A Dictionary of Kleinian Thought, (London, Free Association Books, 1991), p. 379.
[16] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 70.

feelings and needs', but is perceived as separate and distinct from the self.[19] The depressive position and the Oedipus complex coincide: with the perception of the mother as having a separate existence from the self, comes the realisation that she relates to others, notably the father.

The infant comes to recognise the mother as composite, in which good and bad aspects coexist, and that is both loved and hated by the self (rather than the self being split into loving and hating aspects, as occurs in the paranoid-schizoid position). Integration of the ego parallels that of the object. The infant comes to realise that his or her attacks, whilst directed towards the hated object, also affect the loved object, because the two are one and the same. Depressive anxiety, characteristic of the depressive position, sets in as a consequence of the infant feeling that his or her aggression has destroyed the mother, and the corresponding good internal object. The loved object is feared lost and, as a consequence of this, the reparative impulse comes to the fore. Because it 'undoes' the effects of the aggression, reparation alleviates depression.

Introjection is the dominant process in the depressive position (whereas projection is prevalent in the earlier paranoid-schizoid position). The internalisation of the good aspect of the mother is instrumental in the formation of the ego, as it counteracts the splitting processes and the destructive impulses of the paranoid-schizoid position. This primary good object is felt to be complete, unlike the bad object, which is felt to be in

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[17] Ibid., p. 115.
[18] Ibid., p. 116.

fragments as a consequence of the ego's aggressive attacks on it. Reparative phantasies, typical of the depressive position, are aimed at restoring the (damaged) internal good object's completeness. Through reparation, the depressive anxieties arising from the fear of losing the loved object are overcome. Reparation of the loved object is, by extension, also reparation of the self, as the loved object is contained within the ego.

The 'ph' spelling of phantasy, arguably the key concept of the Kleinian system, indicates that both the activity and its products are unconscious. They locate themselves at the conjunction between inner world and external reality, as 'phantasy emanates from within and imagines what is without'.[20] The self relates to both external and internal objects (in the paranoid-schizoid position, the ego is unable to differentiate between the two). The introjection of the relation with an external object gives rise to an internal object. That experience is mentally represented as an object, conceived (analytically) as existing inside the self, which is then related to in phantasy. An inner world, populated by good and bad objects, gradually emerges from the constant interplay of projection and introjection, operative from the beginning of life. I shall be referring to Isaacs' development of Klein's concept of phantasy in 'On the Nature and Function of Phantasy' (1948) at the end of this chapter.

The process of symbol-formation is inseparable from phantasy, the symbol being the external representative of the internal object. Klein presented her theory of symbolism

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[19] Hinshelwood, R.D. A Dictionary of Kleinian Thought, (London, Free Association Books, 1991), p. 469.
[20] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 23.

in 'The Importance of Symbol Formation in the Development of the Ego', read at the International Congress of July 1929 in Oxford.[21] Symbol formation, in the Kleinian system, 'is the foundation of all phantasy and sublimation'.[22] Identification of the parents with their organs precedes and is the forerunner of symbolism. As we have seen, the ego's earliest defence mechanism against anxiety is the expulsion of sadism (by means of projection) on to an external object. Specifically, these sadistic impulses are aimed at the destruction of the maternal body and its contents (the father's penis, excrement, children), and fear of retaliation on the mother's part is at the root of the persecutory anxieties of the paranoid-schizoid position. Because the self fears punishment from the attacked objects, it comes to dread the organs (penis, breast, etc.) that it identifies with the parents. The search for non-anxiogenic substitutes for the maternal body and its contents promotes the formation of symbols, which in turn effects a dispersal of anxiety.

Symbol-formation is rooted in a displacement of interest from the maternal body, and the internal objects this gives rise to, onto external objects. Because (at this stage of the infant's development) the self is capable of differentiation between external and internal objects, symbol-formation is a function characteristic of the depressive position. The ego creates external substitutes, or symbols, on which to displace the relation with the loved internal object. Reparative aims are sublimated, or re-directed, towards the symbol. Reparative activities, phantasies and gestures of reparation, directed at the

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[21] Originally published in the International Journal of Psychoanalysis, 2 (1930), pp. 24-39.
[22] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 97.

mother, and the objects symbolic of her, affect (restore) the maternal introject. For Klein, reparation amounted to sublimation. Segal, her long-standing collaborator, developed Klein's concept of symbol-formation. I will be returning to it in the course of the discussion of Segal's 'A Psycho-Analytical Approach to Aesthetics' (1952).

With the development of the perceptual apparatus, the infant begins to differentiate between internal world and external reality. In the depressive position, the infant's increasingly realistic perception of objects enables him or her to recognize them as wholes, in which good and bad aspects coexist. Impelled by identification with the good object, the ego makes restitution for its sadistic attacks on the bad object. The aim of the reparative impulse is the restoration of the loved object's completeness, which the attack on the bad object has shattered into fragments. Reparation is aimed at 'undoing' this state of disintegration. When the reparative operation is defective, its mechanisms are manic, grounded in feelings of omnipotence and the denial of the good object's importance, or obsessional, consisting of 'compulsive repetition of actions of the undoing kind'.[23] Successful or genuine reparation, brought about by love and concern for the object, is characterised by a creative intent, and implies a victory of life over death instincts. Creativity is thus rooted 'in the infant's wish to restore and recreate his lost happiness, his lost internal objects and the harmony of his internal world'.[24]

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[23] Hinshelwood, R.D. A Dictionary of Kleinian Thought, (London, Free Association Books, 1991), p. 413.
[24] Segal, Hanna. Introduction to the Work of Melanie Klein, (London, The Hogarth Press, 1978), p. 92.

In 'Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse', Klein examined an opera libretto and a painting in the light of her theories on persecutory and depressive anxieties, and on the reparative impulse. In both cases, Klein finds the artistic manifestations in question to be reflective of specific psychic states. The contents of Colette's libretto are summarised as follows: a child of six years old, sitting with his homework open before him, declares he is tired of his lessons, and that he wants to go for a walk in the park, eat up all the cake in the world, scold everyone, and put his mother in the corner. Enter the mother. On learning that the child has not yet finished his homework, she threatens him with dry bread and no sugar in his tea. The child reacts to the threat by attacking, with violence, the objects that surround him in the room. The maltreated objects turn against him in retaliation. The child flees the room and takes refuge in the park around his house, where the insects and animals that inhabit it attack him. The dispute, amongst the animals, over who is to bite the child degenerates into a fight, during the course of which a squirrel is wounded. The child instinctively takes off his scarf and wraps it around the squirrel's wounded paw and, by whispering 'Mama!' he is restored to being a good child, and the world goes back to being friendly towards him.

The child's attack on the objects surrounding him, according to Klein, is symbolic of the phantasised sadistic attack on his mother's body, and the father's penis contained within it. The 'bad mother' is attacked because she threatens the child with oral frustration: tea with no sugar and dry bread. The kettle hurled across the room, and the

ink poured over the table during his attack on his surroundings, are symbolic of the weapons the child uses against his united parents: 'the device of soiling with excrement'.[25] The strips of torn wallpaper represent the injured interior of the mother's body. When the child escapes the room to take refuge in the park, nature becomes the persecuting mother, retaliating for the attack on her body. The hostile animals are symbolic of the father and the children presumed to be inside the mother's body. The world ceases to be hostile towards the child when he feels pity for, and aids, the wounded squirrel. That is, when the child makes reparation for his sadism and learns to love.

In the second part of 'Infantile Anxiety Situations Reflected in a Work of Art and in the Creative Impulse', Klein examined 'The Empty Space', in which Michaelis' wrote that, before becoming an artist, Kjär, a woman of means, expressed her artistic feelings in the arrangement of her house. Kjär was subject to bouts of depression, which she blamed on an empty, and unfillable, space within her. Her brother-in-law was an acclaimed painter, whose work decorated the walls of Kjär's house. On his reclaiming an on-loan piece, Kjär found a correspondence between the empty space left on the wall by the painting, and her inner void. Depressed, she decided to paint the blank space on the wall whilst waiting for a replacement painting to be found. After this first satisfactory attempt, Kjär continued to paint, mostly portraits, going on to exhibit her work in public. Michaelis'

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[25] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 86.

concluding comment, as reported by Klein, was to the effect that 'the blank space has been filled'.[26]

Briony Fer has suggested that while the blank space metaphor 'may conjure up a lack of structure', for Klein it signifies a psychic place structured or occupied by the depressive position, and the configuration of object relations, anxieties and defences it carries.[27] The blank space is a metaphor for the depressive position that precedes 'the entry into language, and into the symbolic'.[28]

Klein analyses the two portraits by Kjär described in Michaelis' article, one of an elderly lady and the other of the artist's mother, in the light of the reparative impulse. According to Klein, 'at the bottom of the compelling urge to paint these portraits'[29] was 'the desire to make reparation, to make good the injury psychologically done to the mother'.[30] The first portrait is expressive of the daughter's 'sadistic desire to destroy'[31] the mother, and is 'the cause of the need to represent her in full possession of her strength and beauty' in the second portrait.[32]

Painting her mother's portrait, for Kjär, was a means 'to restore her mother and make her new through the portrait'[33], but also to 'allay her own anxiety'.[34] The anxiety in

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[26] Ibid., p. 93.
[27] Fer, Briony. On Abstract Art, (New Haven, Yale University Press, 1997), p. 122.
[28] Ibid., p. 122.
[29] Mitchell, Juliet (Ed). The Selected Melanie Klein, (London, Penguin Books, 1991), p. 93.
[30] Ibid., p. 93.
[31] Ibid., p. 93.
[32] Ibid., p. 93.
[33] Ibid., p. 93.
[34] Ibid., p. 93.

question, for Klein, is that originating in the sadistic desire to rob the mother's body of its contents, which in turn gives rise to fears lest the mother, in retaliation for the attack, rob the daughter of the contents of her own body. This anxiety situation, rooted in the fear of bodily mutilation and destruction, is the female equivalent to the castration anxieties of the boy. The presence 'of the real, loving mother diminishes the dread of the terrifying mother, whose image is introjected into the child's mind'.[35] The painting of her mother's portrait was a means of restoring the 'good' mother, further to the attack on the 'bad' mother expressed in the painting of the elderly sitter, and thus of overcoming the anxiety generated by fear of a retaliatory assault.

Depressive anxieties arise from the fear of losing the loved object. This phantasmatic scenario interacts with the real experience of weaning, also an occurrence of the depressive position. During weaning, as the breast is gradually withdrawn, the infant experiences the loss of the loved object over and over again. Depression, in adult life, is a reactivation of that early experience of loss, metaphorically represented (in Kjär's words) by the empty space. With the completion of her mother's portrait, by means of which reparation to the maternal object is made, that the blank space within is filled, and depression is overcome.

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[35] Ibid., p. 93.

2.2 Hanna Segal

Segal's 'A Psycho-Analytic Approach to Aesthetics' was the first paper she read to the British Psycho-Analytical Society, in 1947, the year in which she qualified from the Institute of Psycho-Analysis with Klein as her training analyst (their collaboration continued up to Klein's death in 1960).[36] During the 1950s, Segal pioneered the psychoanalysis of schizophrenics, characterised as affected from a pathology in which the subject suffers from a disturbance in symbol-formation. Segal presented her conclusions in 'Notes on Symbol Formation' (1957), to which I will be referring further on.

In 'A Psycho-Analytic Approach to Aesthetics', her single most important paper on art, Segal addresses a number of properly aesthetic concerns from a Kleinian psychoanalytic perspective. These include: What makes art good or bad? How is the production and consumption of art different from any other human activity? What constitutes the categories of the beautiful and the ugly? Which psychological factors underlie the production and reception of art or, in other words, how is the aesthetic value of a work of art established? My discussion of 'A Psycho-Analytic Approach to Aesthetics' has been supplemented, where necessary, with later material in which concepts initially put forward in that paper have been developed further.

The production of art, for Segal (as for Klein), is rooted in the depressive position: 'all creation is really a re-creation of a once loved and once whole, but now lost and ruined

object, a ruined internal world and self. It is when the world within us is destroyed, when it is dead and loveless, when our loved ones are in fragments, and we ourselves in helpless despair - it is then that we must re-create our world anew, re-assemble the pieces, infuse life into dead fragments, re-create life'.[37] Artistic (re-)creation is a reparative gesture. The production of art, of works that give rise to an aesthetic response, according to Segal depends upon a successful working through of the depressive position.

Symbol-formation begins in the depressive position, when the ego 'creates' in the external world a symbolic representative of the introjected love object. The external world is thus endowed with symbolic meaning. The search for symbols promotes interest in the external world, and assists the establishing of realistic object-relations. Unlike the object it represents, the symbol 'is felt to be created by the self and can be freely used by the self'.[38] In 'Notes on Symbol Formation', Segal conceptualised symbolism as a three-term relation: 'a relation between the thing symbolised, the thing functioning as a symbol, and a person for whom the one represents the other'.[39] Symbolism is therefore a relation between the ego, the object and the symbol. Segal also differentiated between symbolic equation, and symbol formation proper. In the paranoid-schizoid position, which is characterized by projective identification and omnipotence of thought, the tripartite relationship of symbol, object symbolised and the

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[36] Originally published in the International Journal of Psychoanalysis, 33 (1952), pp. 196-207.
[37] Ibid., p. 198.
[38] Ibid., p. 203.
[39] Segal, Hanna. The Work of Hanna Segal (London, Free Association Books, 1988), p. 52.

self for whom the symbol is a substitute or representative of the object does not hold, because self and object are confused. When projective identification is in ascendance, the ego identifies with the object, and the symbol (which is created by the ego) is non-differentiated from the object symbolised. The symbol is equated with its referent, that is, the object and its symbol are treated by the ego as if they were identical. Symbolic equation is characteristic of the concrete thinking of schizophrenics.

With symbolic representation, instead, the symbol functions symbolically, that is, it maintains its own identity, separate and distinct from that of the object it stands for. Symbol-formation proper is typical of the depressive position, in which projective identification is gradually withdrawn, and the ego is increasingly able to differentiate between self and object, phantasy and reality. When the self perceives the internal object as part of the ego, the relation with it is transferred onto a symbolic external object. In this sense, the symbol 'is like a precipitate of the mourning for the object'.[40]

Whereas in the paranoid-schizoid position instinctual impulses are aimed either at possession (of the good object) or destruction (of the bad object), in the depressive position the ego is increasingly concerned with protecting the good object from aggression. Symbol formation is an activity of the ego arising from the anxieties generated by its fear of bad objects, and of losing its good objects: 'the symbol is needed to displace aggression from the original object and, in that way, to lessen the guilt and the fear of loss. The aim of the displacement is to save the object, and the guilt

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[40] Segal, Hanna. Dream, Phantasy and Art, (London, Tavistock/Routledge, 1992), p. 40.

experienced in relation to it is far less than that due to an attack on the original object'.[41] The symbol is no longer confused with the object it represents, as in the paranoid-schizoid position. The ego, in the depressive position, recognises and admits the symbol as an object in itself, distinguished from the original object it symbolises.

Symbols, the creation of which is for Segal the very essence of art, are 'a means of restoring, re-creating, recapturing and owning again the original object'.[42] The artist is an individual who has an acute sense of his or her own internal reality, and a highly developed awareness of the potential, and limitations, of the medium in which he or she specialises. Through the manipulation of external materials, the artist expresses and communicates his or her phantasies. For the artist, 'the work of art is his most complete and satisfactory way of allaying the guilt and despair arising out of the depressive position and of restoring his destroyed objects'.[43] The artist makes reparation 'not only to his own internal objects, but to the external world as well'.[44] From this standing, the creative process symbolises reparation, whilst the work of art is symbolic of the artist's restored internal objects.

Aesthetic pleasure, for Segal, is rooted in the 'unconscious re-living of the creator's state of mind'.[45] In this, Segal is in agreement with the view expressed by Freud in 'The Moses of Michelangelo', according to which the artist's aim is the awakening, in the

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[41] Segal, Hanna. The Work of Hanna Segal, (London, Free Association Books, 1988), p. 55.
[42] Ibid., 55.
[43] Segal, Hanna. 'A Psycho-Analytical Approach to Aesthetics', International Journal of Psychoanalysis, 33 (1952), p. 203.
[44] Ibid., 203.
[45] Ibid., 204.

beholder, of 'the same mental constellation as that which in him produced the impetus to create'.[46] Segal differentiates between aesthetic pleasure proper, and other incidental pleasures the work of art makes available to the public. These last would include the satisfaction, offered indifferently by good or bad art, arising from identification with the subject-matter, scenes or characters, of the work. Aesthetic pleasure proper, yielded exclusively by good works of art, 'is due to an identification of ourselves with the work of art as a whole and with the whole internal world of the artist as represented by his work'.[47] Aesthetic pleasure is thus grounded in the viewer's willingness to identify with the artist through the work of art. The work of art is a projection of its maker's psychology, the symbolic expression of the mourning of lost internal objects, and of the re-creation of a harmonious internal world. The viewer identifies with the artist's depressive phantasies and anxieties, and his overcoming of them through reparation. The aesthetic value of a work of art, for Segal, depends upon a successful working through of the depressive position.

As the aesthetically satisfying work of art commonly exemplies the 'beautiful', so the 'ugly' expresses the state of the subject's internal world in the depressive position: 'the destruction of good and whole objects and their change into persecutory fragments'.[48] Segal's contention is that the 'beautiful' and the aesthetically satisfying are not equivalent. The ugly, for Segal, is 'a most important and necessary component of a

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[46] Freud. Sigmund. 'The Moses of Michelangelo' in Art and Religion. (Harmondsworth. Penguin Books. 1990). p. 254.
[47] Segal. Hanna. 'A Psycho-Analytical Approach to Aesthetics'. International Journal of Psychoanalysis. 33 (1952). p. 204.

satisfying aesthetic experience'.[49] Both the 'beautiful' and the 'ugly' must be present in the work of art for aesthetic pleasure proper to be experienced. The work of art, in order to generate an aesthetic response, has in fact to be equally expressive of depressive anxieties and of the overcoming of them through reparation. The 'ugly', in Segal's argument, is expressive of aggressive and destructive impulses, emanations and derivatives of the death instinct. By contrast, the 'beautiful' corresponds to and ensues from the life instinct. The artist's achievement lies 'in giving the fullest expression to the conflict and the union between those two', a conclusion which approximates to Freud's interpretation of the latent meaning of Michelangelo's statue of Moses in terms of the overcoming of wrath.[50] In the great work of art, 'the death instinct is acknowledged as fully as can be borne. It is expressed and curbed to the needs of the life instinct and creation'.[51] Art is both the expression of the death instinct and the overcoming of it: by escaping oblivion and destruction, great works of art attain immortality.

2.3 Adrian Stokes

Adrian Stokes was a painter, art historian and critic. His early writing, The Quattro Cento (1932) and Stones of Rimini (1934), was heavily influenced by nineteenth-century aestheticism and the ideas of John Ruskin and Walter Pater. A second and

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[48] Ibid., p. 205.
[49] Ibid., p. 205.

subsequent influence on his aesthetic was that of psychoanalysis, specifically those developments associated with Klein's work (throughout the 1930s, in fact, Stokes was in analysis with Klein).

Stokes' introduction to psychoanalytic thought dates from the 1920s, when he first read The Interpretation of Dreams and The Psychopathology of Everyday Life (1901). According to Wollheim, even prior to analysis with Klein, Stokes' understanding of art as the externalisation of the artist's inner life was latently psychoanalytic. His encounter with Kleinian theory, Wollheim contends, provided Stokes with a conceptual apparatus with which to refine this earlier understanding of art. Unlike much psychoanalytically orientated writing on art including Freud's Leonardo da Vinci and a Memory of His Childhood, and subsequent studies founded on the psychobiographical model (in which the recovery of latent content takes precedence), Stokes' criticism involved the analysis and interpretation of the formal aspect of the work of art (his concept of 'form' is close to Bell's concept of 'significant form', and to the use of the term in Fry's Formalist criticism). This has led, in Wollheim's opinion, to the reclassification as content, of aspects of the work of art traditionally regarded as exclusively a matter of form.

Stokes sought to associate two modes of artistic production, modelling and carving, respectively with Klein's paranoid-schizoid and depressive positions. That is, Stokes held that there is a correspondence between psychological states and art-configurations: within the limits imposed by tradition and artistic conventions, the work of art mirrors

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[50] Ibid., p. 207.

ego-states, the un-integrated ego of the paranoid-schizoid position, and the integrated ego of the depressive position.

In Stokes' writing, the work of art is an analogue for the human (prototypically maternal) body as object examined earlier: it is fragmented into part-objects when symbolic of the paranoid-schizoid position, and restored to completeness, a whole object, if symbolic of the depressive position. The creative gesture amounts to a re-enactment, realised through the manipulation of artistic materials, of the experiences of separation and loss of the maternal breast, and fusion with it.

The carving tradition, in that it respects 'the integrity and separateness' of its medium, is associated to the whole objects to which the self relates in the depressive position.[52] The 'carved' creation is thus a work of art that 'asserts its distinctness and otherness from the spectator'.[53] The 'carving' mode, according to Stokes, respected the materials' properties, which brings to mind the principle of truth to materials to which 'primitivising' sculptors such as Constantin Brancusi, Henri Gaudier-Brzeska, Barbara Hepworth and Henry Moore were committed. By contrast, the 'modelled' creation presents evident internal differentiations, aspects (part-objects) that 'are distinct and individuated' from the whole.[54] This stress on internal distinctions induces, in the spectator, a loss of separateness, hence the association of the modelling tradition with the part-objects of paranoid-schizoid relations. The viewer's loss of separateness from

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[51] Ibid., p. 207.
[52] Wollheim, Richard (Ed). The Image in Form: Selected Writings of Adrian Stokes, (London, Penguin Books, 1972), p. 27.

the object amounts, for Stokes, to art's 'incantatory element'[55], its 'invitation'.[56] The viewer is invited to identify, to empathise with 'the prime enveloping relationship to the breast where the work of art stands for the breast'.[57] These two modes, modelling and carving, applied to sculpture as well as to the visual arts in general.

A comprehensive exposition of Stokes' aesthetic is to be found in 'Form in Art: A Psychoanalytic Interpretation'.[58] 'Form', for Stokes, is what distinguishes art from other activities that also fall into what he terms the 'useless' category. The artist practises art in order to achieve 'form'. By combining 'infantile introjections and reparative attitudes'[59] with the 'actualities or potentialities' of his or her particular culture, the conventions and tradition within or against which he or she works, the artist produces 'form'.[60] The ensuing work of art is an 'expressively self-subsistent' totality.[61] Art, for Stokes, 're-creates experience, projects emotional stress'.[62] The aesthetic experience it generates therefore combines, in differing proportions, the sensation of fusion (with the object) with that of object-otherness.

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[53] Ibid., p. 27.
[54] Ibid., p. 28.
[55] Stokes, Adrian. The Invitation in Art, (London, Tavistock Publications, 1965), p. 8.
[56] Ibid., p. 8.
[57] Ibid., p. 17.
[58] Originally included in New Directions in Psycho-Analysis (1955), a volume of collected papers co-edited by Klein, Paula Heimann and R.E. Money-Kyrle. It was subsequently published in the Journal of Aesthetics and Art Criticism, 2 (1959), pp. 193-203.
[59] Stokes, Adrian. 'Form in Art: A Psychoanalytic Interpretation', Journal of Aesthetics and Art Criticism, 2 (1959), p. 194.
[60] Ibid., p. 194.
[61] Ibid., p. 193.
[62] Ibid., p. 193.

Inner and outer realities coalesce in the production of art. The medium is cathected: the artist experiences communion, 'intense engrossment' with the materials he or she is working with, and through their manipulation his or her phantasies find expression.[63] In this sense, the work of art is not a new enactment, but rather the reaffirmation of a pre-existent entity, 'which is allowed once more a full and separate life: it is restored'.[64] The restored (to completeness) art-object communicates both fusion and separation.

The creation of 'form', for the artist, is 'a benign or unifying experience, however dire his subject matter'.[65] That is, the creative gesture carries with it a sense of mergence with the medium, and the immanent art-object. The work of art gives rise to the aesthetic experience, characterised by Stokes as non-anxious and guiltless, independently of the piece's content or subject matter. The aesthetic experience is 'nourishing, beneficent'[66], hence Stokes' definition of the work of art as 'a fructifying object, inanimate though it be'.[67]

The positive nature of the aesthetic experience necessarily associates it with the drive to reparation characteristic of the depressive position. For Stokes (as for Segal) reparation is the predominant aspect of creativity. The artist continually works through his or her depressive anxieties, creating whole, restored objects that then go on to live separate existences (from their maker) as works of art. The aesthetic or 'animating'[68] content of a

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[63] Ibid., p. 194.
[64] Ibid., p. 194.
[65] Ibid., p. 195.
[66] Ibid., p. 196.
[67] Ibid., p. 195.
[68] Ibid., p. 197.

work of art corresponds to the projection of two unconscious 'good' imagos, or their prime surrogates: 'the sensation of oneness with the satisfying breast no less than the acceptance of the mother as a separate person'.[69] Mergence, and 'actuality or distinctiveness', the basic experiences of object-relating, are re-created (but also, in Stokes' terminology, preserved and enlivened) in the work of art.[70]

The work of art is 'a model of a whole and separate reconstituted object'[71], the creation of which is also 'a powerful means for the harmless expression of aggressive trends'.[72] The artist's attitude towards the medium is 'aggressive and omnipotent'.[73] The artist attacks the canvas, a projection is forced upon its flat, white surface. The artist, in order 'to be so, must be capable of perpetrating defacement; though it be defacement in order to add, create, transform, restore, the attack is defacement none the less'.[74] This element of aggression, which brings about reparation, is an integral aspect of creativity. However, in order to produce art, the intensity of the attack must not increase beyond (in which case the possibility of reparation is denied) or fall short of the mark at which the reparative mechanism is activated. For Stokes, the good artist has 'reckoned painfully with the conflicting emotions that underlie his transformations of material, the

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[69] Ibid., p. 197.
[70] Ibid., p. 197.
[71] Stokes, Adrian. The Invitation in Art, (London, Tavistock Publications, 1965), p. 21.
[72] Stokes, Adrian. 'Form in Art: A Psychoanalytic Interpretation', Journal of Aesthetics and Art Criticism. 2 (1959), p. 196.
[73] Stokes, Adrian. The Invitation in Art, (London, Tavistock Publications, 1965), p. 24.
[74] Ibid., p. 24.

aggression, the power, the control, as well as the belief in his own goodness and reparative aim'.[75]

In the work of art, the contrasting introjected 'prototypical experiences' of homogeneity and otherness are fused.[76] Reparation, in fact, is predicated upon the ego's recognition of the damage inflicted upon an object perceived as separate from the self. However, the aggression that initiates the reparative process of the depressive position, together with mergence or the manic denial of the object's separateness, are occurrences of the paranoid-schizoid position. This feeling of fusion with the object is contradicted by the subject's recognition of the damaged object's separateness, on which reparation is predicated. According to Stokes, the work of art is expressive of the reparation of the maternal object in the depressive position as well as of the attack on, and mergence with, the breast of the paranoid-schizoid position.

Stokes' aesthetic theory, compared to Segal's, emphasises the role of the paranoid-schizoid position in artistic creativity and its reception. Fuller has suggested the following explanation for this. Segal's aesthetic theory, according to Fuller, does not account for the paranoid-schizoid position because she was keen to avoid true or genuine reparation being confused with its manic counterpart, similar to, and a continuation of, the manic denial of separation and loss of the breast occurring in the paranoid-schizoid position. Manic reparation, a defence mechanism against the

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[75] Ibid., p. 25.
[76] Stokes, Adrian. 'Form in Art: A Psychoanalytic Interpretation', Journal of Aesthetics and Art Criticism, 2 (1959), p. 199.

depressive anxieties of that position, is predicated on the denial of the good object's importance, and of the depressive anxieties ensuing from the destruction and loss of it. True or creative reparation, the cornerstone of Segal's theories, amends the destruction of the good object. It produces art, and involves the working through of depressive anxieties rather than their denial.[77]

2.4 D.W. Winnicott

Donald Woods Winnicott was the first paediatrician in England to train as a psychoanalyst. His first encounter with psychoanalysis dates from 1919, when he read The Interpretation of Dreams. For ten years, starting in 1923, he was analysed by James Strachey, and between 1933 and 1938 he underwent analysis with Joan Riviere (both of whom had been analysed by Freud). In 1935, Winnicott read 'The Manic Defence' to the British Psycho-Analytical Society, which qualified him for membership. His application of psychoanalytic theory to children inevitably led to collaboration with Klein (this notwithstanding, throughout the 'Controversial Discussions' of 1943-44 and further to them, Winnicott remained an independent).

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[77] In a post-script to 'Notes on Symbol Formation' written in 1980, whilst maintaining that 'the essence of the aesthetic creation is a resolution of the central depressive situation and that the main factor in the aesthetic experience is the identification with this process', Segal stated to be in agreement with Stokes 'who says that the artist seeks the precise point at which he can maintain simultaneously an ideal object merged with the self, and an object perceived as separate and independent, as in the depressive position' (The Work of Hanna Segal, p. 204).

Winnicott's major contributions to psychoanalytic theory, also enormously relevant to art theory and practice, are his concepts of 'Transitional Objects and Transitional Phenomena' (published in the International Journal of Psychoanalysis, 34, 1953) and of 'potential space', first introduced in 'The Locations of Cultural Experience' (published in the International Journal of Psychoanalysis, 48, 1967).

Winnicott's 'intricate, subtle, and often powerfully poetic account of the development of the self out of its relational matrix' is indebted to both Freud and Klein, who feature throughout his writings (Winnicott, in fact, tended to present his work as a continuation of theirs).[78] However, as more than one critic has noted (for example Jay Greenberg and Stephen Mitchell), Winnicott's assimilation and interpretation of the work of his predecessors in some instances extended to transformation, and even distortion.

Kleinian notions of inner world, internal objects and phantasy, occupy a central position within Winnicott's system. Whilst not embracing Klein's system as a whole, he developed his own version of earliest infancy from Object-Relations psychoanalysis. Winnicott was at variance with Klein in that his studies focused on the baby's interpersonal environment, as opposed to the infant's internal processes. His 'central thematic interest'[79], throughout, was the 'dialectic between contact and differentiation' from which the individual emerges.[80]

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[78] Greenberg Jay R. and Stephen A. Mitchell. Object Relations in Psychoanalytic Theory, (Cambridge, Harvard Univesity Press, 1983), pp. 188-189.
[79] Ibid., p. 189.
[80] Ibid., p. 190.

For Winnicott, there was no such thing as a baby, by which he meant that maternal care and infant are inseparable, they form a unit or dyad. He termed the mother's absorption with, and responsiveness to, her baby as a state of primary maternal preoccupation, this being an adaptive feature characteristic of the last trimester of pregnancy, and of the months immediately following birth. Maternal devotion enables the mother to present her baby with a suitable object, for example the breast, just as the baby is on the verge of conjuring up an object suitable to the satisfaction of his or her needs. Infantile hallucination and maternal presentation are reciprocal: 'the mother places the actual breast just there where the infant is ready to create, and at the right moment'.[81] Primary creativity brings about, in the infant, the illusion that the breast is part of the self and, as such, controlled by the self. The mother's adaptation to her baby's needs, when 'good enough' (Winnicott's terminology), 'gives the infant the *illusion* that there is an external reality that corresponds to the infant's own capacity to create'.[82] The baby believes that he or she has created the object, and accordingly experiences himself or herself as omnipotent.

The breast (to use Winnicottian definitions) is a subjective object, or an object subjectively conceived of, as opposed to an object objectively perceived. From the hungry infant's point of view, the breast is found, but experienced as created, the moment it is imagined: fantasy and reality coincide. The good enough mother not only actualises, or materialises, the infant's hallucinations, but also provides a non-

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[81] Winnicott, D.W. Playing and Reality, (London, Routledge, 1997), p. 11.
[82] Ibid., p. 12.

demanding presence, that is, absent from the baby's mind, for those instances during which the infant is not experiencing need. Winnicott referred to this state, not dissimilar to relaxation in the adult, as that of going-on being. The infant, lost in himself or herself, or being its true self, experiences itself as alone whilst in the presence of the mother, whose undemanding presence guarantees continuity of being. This situation forms the basis for play, which depends on the infant's capacity to be alone in the presence of others. The trusted, and reliable, presence of the mother or caretaker ensures that anxiety will not fragment attention, and thus interrupt the continuity of the infant's being, and of his or her play. Failure, on the mother's part, to adapt to either of these needs, is experienced by the child as an impingement on his or her personal continuity of existence. Prolonged impingement results in the fragmentation of the incipient ego, in a split between the true and the false self. In order to protect the true self, creative and spontaneous, from maternal interference, the infant constructs a false self in these circumstances, compliant to maternal demands and expectations.

The mother's eventual task, preliminary to weaning, is gradually to disillusion the infant out of a state of primary identification with herself, and consequently out of hallucinatory primary omnipotence. However, this occurs on condition that the mother has provided her infant with sufficient opportunity for illusion. A failure to adapt, graduated according to the infant's growing capacity to tolerate and deal with frustration, 'makes objects real, that is to say hated as well as loved'.[83] The decrease of maternal adaptation to his or her needs brings about, in the baby, awareness of the

mother's otherness. The infant adjusts to the reality of separateness from the mother, who now responds to needs that are expressed through gestures and signals. Weaning is the physical counterpart to the intra-psychic process of differentiation from the mother.

One of the principal features of this process of separation, for Winnicott, is object-usage, that is, aggressive and destructive interaction with the (m)other, whose survival places the object beyond omnipotent control, and makes it real, external to and separate from the self. It gives rise to concern for the mother, and the need to console her, to make reparation to her.

The ordinary devoted mother provides the infant with continuity of care, and an environment that is adaptive, holding and facilitating. Winnicott grouped these specific environmental provisions, on which structuralisation of the self depends, under the heading of good enough mothering. In sum, it includes: responsiveness to the infant's needs and gestures; non-intrusive holding during the infant's quiescent states; survival of, without retaliation against, destructive object-usage on the infant's part; a collusive agreement to respect transitional objects.

From birth, 'the human being is concerned with the problem of the relationship between what is objectively perceived and what is subjectively conceived of'.[84] Winnicott's transitional experiencing is the intermediate area 'that is allowed to the infant between

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[83] Ibid., p. 11.
[84] Ibid., p. 11.

primary creativity and objective perception based on reality-testing'.[85] The transitional is the third area of human experiencing, neither subjective fantasy nor objective reality, but located in between, 'interwoven seamlessly' with them.[86] Transitional, in fact, designates 'an intermediate area of *experiencing*, to which inner reality and external life both contribute'.[87] Transitional objects and phenomena function in this third area of human experience, in which the (permeable) boundaries between me and not-me, self and not-self, are collapsed. As a mode of experiencing, the transitional occupies the intermediate area between hallucinatory omnipotence and an objective knowledge, and as such it antedates object-relations proper and reality-testing.

The formation of transitional objects, and the occurrence of transitional phenomena, date from the age of four to twelve months, and are a transient phase in the infant's psychological development. Transitional phenomena include activities such as babbling or other sounds initiated by the child, and playing. Transitional objects, the baby's first not-me or 'other-than-me' possessions, would include teddies and dolls, and other soft and hard toys.[88] The adjective 'transitional' does not refer to the object as such, but rather to the nature of the infant's relation to it, or to the infant's experience of the object. The transitional object is neither an internal object in the Kleinian sense, nor does the infant perceive it as external to the self. Transitional objects 'are not part of the

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[85] Ibid., p. 11.
[86] Deri, Susan. 'Transitional Phenomena: Vicissitudes of Symbolisation and Creativity' in Between Reality and Fantasy: Winnicott's Concepts of Transitional Objects and Phenomena, Simon A. Grolnick and Leonard Barkin (Eds) in collaboration with Werner Muensterberger, (New Jersey, Jason Aronson, 1988), p. 52.
[87] Winnicott, D.W. Playing and Reality, (London, Routledge, 1997), p. 2.
[88] Ibid., p. 3.

infant's body yet are not fully recognized as belonging to external reality'.[89] They posit themselves between subjective apperception and objective perception, and are representative of 'the infant's transition from the state of being merged with the mother to a state of being in relation to the mother as something outside and separate'.[90]

The infant uses the transitional object without complete awareness of it as external to, or not part of, his or her body. Use of the transitional object, on the subject's part, is predicated on the existence of a good introject. The transitional object thus is symbolic of the mother, but indirectly, that is, via the internal good object the experience of her has given rise to in the ego. The use of transitional objects rests on the tacit agreement, between adult and child, that the former accepts unquestioningly the paradox of the objects' nature and origins. The infant values the transitional object's actuality as much as the fact that it is symbolic of the maternal breast. The transitional object is symbolic of the mother and baby's union 'at the point in time and space of the initiation of their state of separateness'.[91] The experience of the transitional object denies otherness, or separation from the mother, whilst at the same time acknowledging it. A suspension of disbelief is operational: by concentrating on those features of the transitional object that make it reminiscent of the breast, the infant succeeds in ignoring the differences between them, i.e. that the transitional object is not the breast but its substitute. In this sense, the use of transitional objects is a defence mechanism against the anxiety induced by the process of separation from the mother.

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[89] Ibid., p. 2.
[90] Ibid., p. 14.

The transitional object is gradually decathected, 'not so much forgotten as relegated to limbo'.[92] It loses meaning because 'the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between "inner psychic reality" and "the external world perceived by two people in common", that is to say, over the whole cultural field'.[93] The infant plays with the transitional object in what Winnicott termed 'potential space'.[94] Playing, and the transitional object, are used by the infant to deny separation from the mother imaginatively. The infant plays with the illusion that the transitional object is the maternal breast. Play, an activity that takes place on the borderline between fantasy and reality, amounts to the exploration of potential space. Inner or psychic, and outer or physical, realities interact in the potential space. Winnicott's working assumption is 'that the task of reality-acceptance is never completed, that no human being is free from the strain of relating inner and outer reality, and that relief from this strain is provided by an intermediate area of experience which is not challenged (arts, religion, etc.)'.[95]

Cultural experiences locate themselves in a development of the potential space of infancy. Cultural experiences, those arising from a common, inherited tradition 'into which individuals and groups of people may contribute, and from which we may all draw *if we have somewhere to put what we find*', are an extension of the transitional

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[91] Ibid., p. 97.
[92] Ibid., p. 5.
[93] Ibid., p. 5.
[94] Ibid., p. 100.
[95] Ibid., p. 13.

phenomenon of play.[96] Adult investment in cultural objects, that is, engagement with cultural traditions, amounts to a direct continuation of the child's play with transitional objects. In this sense, play and the work of art are paradigmatic, respectively, of cultural activities in general and the transitional object in particular. Childhood play anticipates adult cultural participation. The transitional constitutes the greater part of the infant's experience, but is retained in adulthood 'in the intense experiencing that belongs to the arts and to religion and to imaginative living, and to creative scientific work'.[97] Cultural activities are those in which the (transitional) mode of experiencing characteristic of potential space is still operative. Transitional objects provide the basic pattern for the functioning of cultural objects in adulthood. Transitional and cultural phenomena are directly continuous: from this standing, imaginative play is the precursor of the aesthetic experience.

The transitional object is the first instance of the use of a symbolic substitute. The infant's engagement with it is the first instance of play, which is 'neither a matter of inner psychic reality nor a matter of external reality'.[98] The potential space in which play first occurs locates itself between mother and baby. It is the precursor of the potential space between adult individual and the environment in which the cultural experience takes place. In adults, play is 'expressed as a capacity to play with one's fantasies, ideas, and the world's possibilities in a way that continually allows for the

[96] Ibid., p. 99.
[97] Ibid., p. 13.
[98] Ibid., p. 96.

surprising, the original, and the new'.[99] The potential space is the creative space in which cultural interaction, hence all culturally significant activities, are rooted.

Creativity, for Winnicott, is 'a colouring of the whole attitude to external reality'.[100] The ability to live creatively varies from one individual to the next, and is 'directly related to the quality and quantity of environmental provision at the beginning or in the early phases of each baby's living experience'.[101] In other words, it is dependent on the good enough provisions of the ordinary devoted mother (in Winnicott's phraseology). Primary creativity manifests itself in the formation of transitional objects. Transitional objects and phenomena originate in the (creative) potential space 'between the subjective object and the object objectively perceived, between me-extensions and not-me'.[102] Cultural experiences are also located in the potential space. Playing and cultural activities are, from an experiential standing, directly continuous, arising from the interplay of 'there being nothing but me and there being objects and phenomena outside omnipotent control'.[103] Cultural experiences locate themselves, or take place, in the potential space, the 'third area' between individual (fantasy) and actual world (reality).[104] Society values culture because it 'is an area that is not challenged, because no claim is made on its behalf except that it shall exist as a resting place for the individual engaged in the perpetual human task of keeping inner and outer reality

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[99] Greenberg Jay R. and Stephen A. Mitchell. Object Relations in Psychoanalytic Theory. (Cambridge, Harvard Univesity Press, 1983), p. 196.
[100] Winnicott, D.W. Playing and Reality, (London, Routledge, 1997), p. 65.
[101] Ibid., p. 71.
[102] Ibid., p. 100.
[103] Ibid., p. 100.
[104] Ibid., p. 102.

separate yet interrelated'.[105] The cultural field cannot be experienced in the absence of potential space. Consequently, those infants who are denied the potential space in which to play imaginatively, as adults will be unable to live creatively. Their false self, constructed to protect and hide the true self from impingement, will prevent the latter from expressing itself. All spontaneous gestures and activities, which include the artistic, are expressions of the true self.

To sum up, later psychoanalyses of art such as the Kleinian emphasize the unconscious restitutive or reparative dimension of artistic creativity, functioning as a reaction against loss and abandonment, over the Freudian understanding of it as a form of conflict resolution. The Kleinian Object-Relations psychoanalytic aesthetic I am proposing explains the work of art in terms of the object-relations it gives rise to: the artist's relation to the medium, and the aesthetic experience arising from the viewer's relation with the work of art. Accordingly, the work of art is considered as expressive of the relation between its maker and the medium, and the phantasies structuring that relation are regarded as constituting the meaning the work of art unconsciously communicates to its viewer (as in Freud's aesthetic theory, its maker is regarded as the artistic creation's first audience).

According to Kleinian psychoanalysis, the infant's relations to its first part-object (the breast of the paranoid-schizoid configuration) and to its first object (the mother in the depressive position) are paradigmatic of all subsequent object-relations: from infancy

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[105] Ibid., p. 2.

onwards, in fact, the objects the self relates to are treated as their symbolic substitutes. Throughout the creative experience, the artist moves between the paranoid-schizoid and the depressive relational patterns, and their contrasting emotional configurations. Phantasies of sadistic aggression and destruction, of omnipotence and control, and ultimately of non-differentiation from or mergence with the (maternal) object, are symbolically re-enacted whilst the artist physically engages with the medium in the creative actions. When the artist steps back from the canvas to appraise the work-in-progress, its perception as a damaged (and separate from the self) object activates unconscious feelings of loss, depressive anxieties and reparative phantasies, which are then displaced, or acted out, on the medium. The work of art, therefore, is symbolic of the maternal body at the onset of the depressive position, when the process of separation from the mother begins and the infantile self oscillates between feeling merged with, and separated from her. These experiences are internalised by the self, in the sense that they give rise to an internal representation of the maternal body. The production of art is predicated on the existence of this good, and loved, internal object, which is symbolically (hence phantasmatically) restored in the creation of an artistic work.

The process of symbol-formation is inseparable from phantasy, which Klein conceived both as an activity and the contents of that mental function. Symbols, in fact, are the contents of the activity of phantasising (the 'ph' spelling connotes that phantasies are the primary contents of unconscious mental processes). According to Isaacs, phantasies are the psychic representatives of the instincts or, more precisely, the mental equivalents

of instinctual bodily aims. The instinct, in fact, 'has a bodily aim, directed at concrete external objects', and all human activities derive from such instinctual urges.[106] For Isaacs, it is 'through the phantasy of what would fulfil our instinctual needs that we are enabled to attempt to realize them in external reality'.[107] Phantasies therefore are 'the link between the id impulse and the ego mechanism, the means by which one is transmuted into the other'.[108]

As a mental function or activity, phantasy is present from the beginning of life. Its sources are internal to the self, because (as we have seen) phantasies originate from instinctual impulses. Isaacs, in fact, conceived the instinct 'as a border-line psycho-somatic process'.[109] The contents of phantasy are determined by the successive phases of the infant's instinctual development: the earliest phantasies, for example, relate to libidinal and destructive, or life and death, instincts. Soon, phantasy becomes a means of defence against anxieties, of inhibiting and controlling instinctual urges, and of expressing reparative impulses. Phantasy therefore relates to wish-fulfilment, whilst also serving other purposes including denial, omnipotent control and reparation (in this, phantasy functions similarly to the content of dreams: mutually exclusive wishes may exist and be expressed together).

At first, phantasy is borne by bodily sensations and affects. The earliest and most rudimentary phantasies, in fact, are bound up with sensory experiences and are affective

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[106] Isaacs, Susan. 'On the Nature and Function of Phantasy' in Developments in Psycho-Analysis, Joan Riviere (Ed), (London, Karnac Books, 1989), p. 99.
[107] Ibid., p. 99.

interpretations of bodily experiences. According to Isaacs, phantasies 'express primarily an internal and subjective reality, yet from the beginning they are bound up with an actual, however limited and narrow, experience of objective reality'.[110] These first bodily experiences 'begin to build up the first memories, and external realities are progressively woven into the texture of phantasy. Before long, the child's phantasies are able to draw upon plastic images as well as sensations – visual, auditory, kinaesthetic, touch, taste, smell images, etc.'.[111] As the child develops, so does his or her ability to differentiate external perceptions from their corresponding representations in the mind. Reality-thinking and phantasy-thinking are the mental processes operative in, and typical of, the developed psyche. Importantly, Isaacs contends that 'reality-thinking cannot operate without concurrent and supporting unconscious phantasies'.[112]

The work of art is the product of the interaction of paranoid-schizoid and depressive phantasies and external reality, understood as the potentialities (and limitations) of the artist's chosen medium and artistic tradition in general. Hence the conceptualisation of the work of art as an object in which fantasy (subjectivity) and reality (objectivity) are fused. Winnicott termed 'potential' the space in which the subject suspends the task of keeping inner and outer realities separate. The production and consumption of art occur in this space (to all effects a psychic playground, the nucleus of which dates from early infancy) between self and other. The work of art, in fact, is (aesthetically) experienced

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[108] Ibid., p. 104.
[109] Ibid., p. 99.
[110] Ibid., p. 93..
[111] Ibid., p. 93.

neither as part of nor as external to the self by its viewer, which explains the illusory quality of the encounter. The aesthetic experience is predicated on the viewer's unconscious identifiation with the artist as an individual who has restored the objects of his or her internal reality to their former completeness, thus overcoming the depressive anxieties arising from their (prior) destruction. Accordingly, Stokes described the aesthetic encounter as beneficent, non-anxious and guiltless.

The principal limitation of the Kleinian Object-Relations psychoanalytic theory of art suggested in this chapter is that, as with the Freudian aesthetic, its understanding of the processes and experiences art gives rise to marginalises readily observable actualities including the historical, social, cultural, economic, etc. By emphasising the role of (unconscious) phantasy in the production and reception of art, it loses sight of the work as a physical object. The various psychoanalytic authors from whom I have derived this Kleinian Object-Relations aesthetics, whilst (like Freud) agreeing that inner and outer realities coalesce in the work of art, similarly fall short of examining or discussing the external, and therefore conscious, factors contributing to its production and reception. Stokes' writing constitutes an exception in that he posited the work's aesthetic or formal dimension (its 'incantatory element') as the means by which it invites its viewer to re-experience the early self's relation to the maternal body.

In the concluding parts of the chapter that follows, I will be applying both the Freudian and the Kleinian Object-Relations psychoanalyses of art to the two minor case studies

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[112] Ibid., p. 109.

(Klee and Chagall) proposed earlier. As with Miró in chapter four, I will be examining these artists' visual productions as well as any comments, accounts, explanations, etc. relating to their work, from this perspective of enquiry.

CHAPTER 3 INSTANCES OF PRIMITIVISM: CHILDHOOD AND THE 'CHILD', CHILD ART AND THE 'CHILD-LIKE'

3.1 The Origins and Development of Primitivism, From Symbolism To Surrealism

In art, until at least the end of the nineteenth-century, primitive referred to pre-Renaissance artists such as Giotto and Fra Angelico. In fact, Primitives was the generic expression used to indicate artists of the early Italian, but also Netherlandish, school. Its original meaning then expanded to include, for example, Aztec, Chinese and other forms of non-Western art. By 1920, however, geographically speaking it referred almost exclusively to tribal art, most frequently from Africa and the Pacific Islands.

Twentieth-century 'primitivism' is rooted in Romantic exoticism (of which Eugène Delacroix's notes and sketches from his 1832 journey across Morocco are a notable example) and in Orientalism, the visual appropriation of exotic, non-European subject matter widely practised amongst others by Victorian academic painters. Imperialistic expansion, in the latter part of the nineteenth-century, made tribal or 'primitive'art available to the West. Colonial exhibitions, illustrated periodicals, romanticising and popularising scientific literature, cabaret acts and circuses, and the newly created ethnographic museums increased public awareness of indigenous non-European art by making it generally accessible.[1] Classified and displayed by the ethnographic museum according to their provenance or function, or on the basis of stylistic similarity or

[1] Ethnography is the scientific discipline (dating from the late nineteenth-century) that researches origins and evolution. The ethnographic museum used its displays of tribal artefacts to support, and propagate, Darwinian evolutionary theories.

diversity, these decontextualized[2] artefacts almost effortlessly became the recipients of extraneously imposed values and fictions.[3] Specialised anthropological, ethnographical and art historical research eventually rectified many of these myths.

Gauguin and other artists of the Symbolist generation were amongst the first to express an appreciation for 'primitive' art. This, however, was primarily directed at the values they perceived 'primitive' art, and by extension the society in which it was produced, as embodying. Lack of factual information on the circumstances of 'primitive' art's production, in fact, allowed the projection (onto the tribal artefact) of fantasies relating to the Symbolist avant-garde's aspirations of renewal of Western art. Gauguin and his avant-garde associates considered the latter, as exemplified by the (exhausted) academic tradition of representational painting, to be decadent. Writing in 1891, Symbolist critic G.-Albert Aurier stated that 'the easel picture is nothing but an illogical refinement invented to satisfy the fantasy or the commercial spirit in decadent civilizations. In primitive societies, the first pictorial efforts could only be decorative'.[4] Photography had in fact provoked a crisis in painting, the nature and aims of which Symbolism was in the process of reformulating. Symbolism sought to give plastic expression to subjective states, which it opposed to naturalistic painting's objective reproduction of external

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[2] Removed from the social dimension in which, and for which, they were originally created.
[3] Values, in this instance, include concepts such as 'art' and 'artist' foreign to these objects' context of production. As Marianna Torgovnick has noted, 'in asking Eurocentric questions about primitive masks and sculptures, we miss important opportunities: the opportunity to preserve alternative value systems, and the opportunity to re-evaluate basic Western conceptions from the viewpoint of systems of thought outside of or aslant from those in the West' (Gone Primitive: Savage Intellects, Modern Lives, 1990, p. 83).
[4] Quoted from Theories of Modern Art, by Herschel B. Chipp (Berkeley, University of California Press, 1968), p. 92.

appearances. In the words of Maurice Denis, writing in 1890, 'a picture - before being a battle horse, a nude woman, or some anecdote – is essentially a plane surface covered with colors assembled in a certain order'.[5] Symbolist art rejected material description and stressed the decorative dimension of painting, which it related to the expressive potential of 'primitive' art's abstract and ornamental forms. Gauguin and his contemporaries adopted the rigour and simplicity of 'primitive' art to contrast the technical refinement and sophistication required by pictorial illusionism. Formal simplification, and broad areas of flat, contrasting colour, articulated their rejection of the figurative tradition of academic painting as well as their aspirations of renewal of Western art. These were the pictorial stratagems by means of which the Symbolist avant-garde sought to recapture and convey the emotional vitality, the spontaneity, the direct expressiveness and authenticity it perceived in 'primitive' art.

The Symbolists therefore were the first artists to consider 'primitive' as a term of praise, and to question a predominantly low opinion of tribal art. The theorist Aloïs Riegl, for example, challenged popular evolutionary beliefs by arguing that tribal forms were the result of psychological volition, as opposed to ineptitude. In the scientific world, as well as for the general public, however, 'primitive' continued to carry negative implications.

The Modernist avant-garde, like its artistic predecessors, valued 'primitive' art as a means by which to express its refusal of the artistic conventions (mainly relating to figurative practices) of bourgeois society, and to carry out the revitalisation and

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[5] Ibid., p. 94.

regeneration of Western art. Modernism therefore valued 'primitive' art as much for its antagonistic shock value, as for the positive connotations (of vigour, authenticity, etc.) attributed to it. In the process of renewal Modernism understood itself as effecting, 'primitive' artistic forms represented vital alternatives to the exhausted academic tradition. In January 1911, further to studying the African and Peruvian sculptures of the Berlin ethnographic museum, Franz Marc wrote to Auguste Macke: 'we must be brave and turn our back on almost everything that until now good Europeans like ourselves have thought precious and indispensable. Our ideas and ideals must be clad in hair-shirts, they must be fed on locusts and wild honey, not on history, if we are ever to escape from the exhaustion of our European bad taste'.[6] Modernist appreciation of 'primitive' art was primarily aesthetic, that is, directed at the artefact per se rather than at the (positive) values it was seen as expressive of, and as such it differed from that of the previous artistic generation. By the end of the first decade of the twentieth-century, the connection between international avant-gardism and primitivism was firmly established. Paradoxically, in order to be identified as Modern, art had to suggest 'primitiveness' by either featuring allusions to, or directly borrowing from, the tribal artefact to which it referred.

Surrealism perpetuated its predecessors' belief in the decadence of Western culture by advocating a revision of all values, and in this it was inspired by Freud and psychoanalytic theory, and by the political ideology of Marxism. Its theoretical sophistication, however, set it apart from the Symbolist and Expressionist avant-garde:

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[6] Haftmann, Werner. The Mind and Work of Paul Klee, (London, Faber and Faber, 1967), p. 53.

whereas these had appreciated 'primitive' art for its perceived expressiveness, spontaneity and originality, and appropriated it aesthetically in an attempt to recapture these attributes in their own painting, the Surrealists' appreciation of 'primitive' art was mediated by psychoanalytic theory, that is, these attributes were valued because viewed as manifestations of the unconscious, its processes and contents.[7] Surrealism's aesthetic appreciation of 'primitive' art forms was subordinated to Freud's characterisation of the unconscious as the 'primitive' (because the earliest, compared to consciousness) part of the psyche. The mind of the 'primitive' artist, therefore, was unrestrained by rationality and self-consciousness. Just as the 'primitive' artist was intuitive and spontaneously (unconsciously) creative, so 'primitive' art forms were expressive of the unconscious. Automatism was the Surrealists' principal technique for accessing the unconscious and tapping into its creativity. Hypnotic trances, hallucinations, dreaming and intoxication, which likewise eschewed conscious control, were also employed by the Surrealists to facilitate the flow of imagery from the unconscious. Surrealism's aim was the artistic and aesthetic exploration of the 'primitive' unconscious, its mechanism and repressed

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[7] André Breton's theory of art was heavily influenced by Freudian psychoanalysis. Arguably Surrealism's most influential contributor, Breton travelled to Vienna to meet Freud in October 1921. The encounter (disappointing, for Breton), was related in an article published the following March in Littérature, the Dada monthly review founded in 1919 by Breton, Louis Aragon and Philippe Soupault. Breton's interest in psychology dated from the First World War: in 1916, as a medical student, he assisted Dr. Raoul Leroy (a former assistant of J.-M. Charcot, under whom Freud had also studied) at the neuropsychiatric clinic of the French Second Army at Saint Dizier. A year later, he interned with Dr. Joseph Babinski, who had also studied with Charcot, at La Pitié-Salpêtrière hospital for nervous diseases in Paris. Later in 1917, Breton also worked in the auxiliary medical service at the Val-de-Grâce hospital, where he met Aragon, like himself a medical student. Free association and dream interpretation were amongst the treatments used on soldiers suffering from shock and other mental disorders in the institutions where Breton received his medical training. After initial hostility, the psychoanalytic method was in fact gradually if reluctantly being accepted by the French medical establishment. Breton first learned about psychoanalysis through summaries, as Freud's work in translation was not available in France until 1922-23.

contents. Robert Goldwater has rightly described that practised by the Surrealists as a 'primitivism of the unconscious'.[8]

Aesthetic appropriation of 'primitive' art culminated in the years between 1905 and 1935. Maurice de Vlaminck's, André Derain's and Matisse's earliest purchases of African sculpture from 1905 onwards were followed by Pablo Picasso's first visits to the Musée d'Ethnographie du Trocadéro, Paris. Two years later, under the influence of African (and Iberian) sculpture, he developed the Cubism visible in Les Demoiselles d'Avignon. Ernst Ludwig Kirchner's and Max Pechstein's earliest visits to the Dresden Zoological and Anthropological-Ethnographic Museum also date from between 1904 and 1906. Kirchner and Ernst Heckel were amongst the founders (in 1905) of the Dresden artists' association die Brücke. They were joined shortly afterwards by Karl Schmidt-Rottluff and Emil Nolde. These artists drew inspiration from the exhibits of the ethnographic museums of Dresden, Hamburg and Berlin, or, in Nolde and Pechstein's case, from the art seen on journeys to the Pacific Islands. Their assimilation of tribal art translated into the crude, stark, overtly 'primitivising' style of die Brücke's production from the 1909-1910 period. In the Twenties, the Surrealists also looked to tribal artifacts for inspiration: Max Ernst to the Easter Island petroglyphics, for example, but also Joan Miró to Arctic masks, and Alberto Giacometti to Polynesian sculpture.[9] Founding members of the Surrealist movement including Aragon, Breton and Paul Éluard, were

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[8] Goldwater, Robert. Primitivism in Modern Art, (Cambridge, Harvard University Press, 1986), p. 187.
[9] Much modernist sculpture, including the work of Constantin Brancusi, Amedeo Modigliani, Jacob Epstein and Henry Moore, was likewise influenced by non-Western sources. The Futurists, for ideological reasons, were the only artists whose production was not indebted to extra-European cultures.

collectors of tribal art. The Galerie Surréaliste's opening show, in 1926, was an exhibition of paintings and photographs by Man Ray, juxtaposed to sculptures from the Pacific Islands. Reproductions of Oceanic masks were featured in La Révolution Surréaliste, the illustrated periodical published by the Surrealists between 1924 and 1929, and in Breton's Nadja (1928). Compared to die Brücke and Fauvism (whose associates knew little of the strict traditional procedures underlying the production of tribal artefacts), the Surrealists' use of 'primitive' tribal art was ethnographically and anthropologically more informed. Die Brücke and the Fauves' understanding of 'primitive' cultures, in fact, was largely shaped by theoretical (or armchair, as opposed to fieldwork) anthropology, as practised amongst others by the Victorian author Sir James Frazer, who wrote some its most popular accounts.[10] A number of Surrealists, including Michel Leiris, who worked for the Musée d'Ethnographie du Trocadéro, are known to have attended the lectures of Marcel Mauss (Emile Durkheim's nephew), a professor in social anthropology at the Institut d'Ethnologie who, in turn, attended Surrealist gatherings and events. The publication of Breton's 'Second Manifeste du Surréalisme', in the twelth and last issue of La Révolution Surréaliste (1929), marked the excommunication from the movement of those who did not subscribe to its campaign for political engagement. Dissident Surrealists including Leiris, André Masson, Robert Desnos and Antonin Artaud, gravitated towards Documents, the periodical edited by Georges Bataille. The publication's masthead was Archéologie, Beaux-Arts, Ethnographie, Variété, reflecting its contributors' areas of research and

[10] In Totem and Taboo, Freud cited extensively from Frazer's The Golden Bough (1890).

interest. The editorial board included Georges-Henri Rivière (assistant director of the Musée d'Ethnographie du Trocadéro), Carl Einstein (the German critic best known for his 1915 study on 'primitive' art) and Paul Rivet, founder of the Musée de l'Homme. Whilst the review's main concern was art, it had a marked commitment to ethnography: throughout the two years of its publication (1929 and 1930), in fact, it featured articles written by ethnographic fieldworkers such as Marcel Griaule and André Schaeffner.

The Modernist avant-garde's aesthetic interest in 'primitive' art, however, extended beyond the ethnographic artefact to include child, folk and psychotic art. The Fauves and die Brücke's 'primitivising' aesthetic was influenced by African and Oceanic sculpture, but also by folk art (German woodcuts and images d'Épinal) and children's drawings. Broad lines, large areas of undifferentiated, pure colour, applied directly from the tube, and unconcern for the general finish of their work, which are the principal visual characteristics of both Fauve and die Brücke production, were adapted from 'primitive' art.[11] Members of die Brücke including Heckel and Kirchner prized their childhood drawings, and borrowed from them.[12] Importantly, watching a child at work on a drawing or painting was an experience accessible first hand, which was rarely the case with non-European 'primitive' artists.

The artists of der Blaue Reiter, the Munich-based collective and exhibiting society founded in 1912 by (amongst others) Marc and Vassily Kandinsky, likewise extended

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[11] Matisse's The Pink Onions, of 1906 (fig. 1), exemplifies many these characteristics.
[12] Kirchner, for example, valued the aesthetic potential of his childhood drawing (aged three and a half) of a train (fig. 2) so highly as to use it as the basis for a woodcut (fig. 3).

their appreciation of the 'primitive' to the art of indigenous European ethnic minorities, specifically folk art and the naïf paintings of Le Douanier Rousseau, and to the artistic production of children. Der Blaue Reiter Almanach, the manifesto edited by Kandinsky and Marc in 1911 and published the following year, featured articles and reproductions of works by its associates (Klee contributed one of his wash drawings) and international avant-garde artists, interspersed with examples of 'primitive' art forms: figures from New Caledonia, the Malay peninsula, Easter Island and Cameroon; a Brazilian mask and a Mexican stone sculpture; Egyptian puppets and an archaic Greek relief; Russian and German folk prints; Japanese and medieval German woodcuts; fifteenth and sixteenth-century Bavarian glass painting and popular votive pictures; European and Arabian children's drawings.[13]

Kandinsky contributed 'On the Question of Form' to the Almanach, in which he put forward his conception of art as the expression of 'inner necessity'[14], and praised the child's 'fresh eyes'[15], adding that 'without exception, in each child's drawing the inner sound of the subject is revealed automatically'.[16] Unlike the child, and the (Modernist) artist, the 'academically trained person of average talent excels in learning practical

[13] Fig. 4 is an example of children's drawings from the Almanach. It should be noted that its author was aged 13, which accounts for the drawings' (relative, compared to younger children's artistic productions) lack of imaginativeness and expressiveness, that is, of those very same characteristics on which rested the appreciation of child art.
[14] Der Blaue Reiter Almanach (London, Thames and Hudson, 1974), p. 173.
[15] Ibid., p. 174.
[16] Ibid., p. 174.

meanings and losing the ability to hear his inner sound. He produces a "correct" drawing that is dead'.[17]

Whereas die Brücke artists were influenced by the technique of children's art, in the sense that they attempted to replicate its untrained simplicity and unconcern with finish, in order to recapture some of its creative vitality, spontaneity and expressiveness, der Blaue Reiter artists (whilst sharing this aim) subjected children's art to extensive aesthetic scrutiny and specific borrowings. As a consequence of this, whilst likewise using formal distortions and simplifications to suggest the awkwardness and naïveté of child art, der Blaue Reiter's production was technically more refined, and stylistically more complex than die Brücke's painting. Also, Der Blaue Reiter's interest in 'primitive' modes of thought, and their relation to creativity, was more pronounced. Klee was the artist whose work presented the most analogies with the child's method of representing his or her thoughts and experiences.

In the years between 1910 and 1914, during which Chagall participated in the Parisian avant-garde, his pictorial style was influenced by the 'primitive' ethnicity of folk art. Chagall adopted the avant-garde's 'primitivist' aesthetic, derived from 'primitive' art forms including those of indigenous European populations, which in turn validated his pictorial use of references to his Russian-Jewish origins.

In the 1920s, Surrealism specifically took an interest in psychotic art, and the dissident Surrealists that contributed to Documents explored the relations they saw between child

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[17] Ibid., p. 176.

art, urban graffiti, and prehistoric cave paintings. The Surrealists' preoccupation with hysteria (and psychological disorders in general) is well documented, and was paralleled by their interest in the artistic productions of the mentally ill. Klee was likewise influenced by psychotic art, especially in the years between 1918 and 1925, further to meeting psychiatrist and art historian Hans Printzhorn, the author of Bildnerei der Geisteskranken (The Artistry of the Mentally Ill) (1922). Klee is known to have read the book and to have admired its reproductions (Printzhorn collected the visual material that went into the study whilst working at the Heidelberg University Psychiatric Clinic, between 1919 and 1921).[18] It was a familiar text to many Surrealists, as Ernst had taken a copy of it to Paris with him in 1923, and presented it to his friend Éluard. From an exhibition of art by the insane held in Paris in 1929, Breton had acquired two pieces of sculpture, reproductions of which were published in the last issue of La Révolution Surréaliste. As seen, Surrealism valued all forms of 'primitive' art because it viewed these as expressive of the 'primitive' unconscious of their makers: psychotics, children and indigenous adults. In their own work, the Surrealists sought to recover the repressed, and, according to Freud, infantile, contents of the unconscious. According to the first 'Manifeste du Surréalisme', published in issue number one of La Révolution Surréaliste, 'the mind that plunges into Surrealism relives with glowing excitement the best part of its childhood'.[19]

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[18] Printzhorn's was amongst the first publications to investigate the art of the insane systematically. His study also compared, noting the similarities between, psychotic and child art, the artistic productions of 'primitive' cultures and the work of the German Expressionist artists. Printzhorn's (unprecedented) aim was to validate patient-works as a form of art autonomous from psychopathology.
[19] Breton, André. Manifestoes of Surrealism, (Ann Arbor, The University of Michigan Press, 1974), p. 39.

The grouping together as 'primitive' of such diverse art forms was underpinned by Darwinian evolutionary theories. Charles Darwin's most influential studies, On the Origin of Species, and The Descent of Man, and Selection in Relation to Sex, were published respectively in 1859 and 1871. These two publications, and his researches into child and comparative psychology, the bulk of which was circulated posthumously (after 1882), bolstered the theory according to which ontogenesis, the psychological evolution of the individual, recapitulates phylogenesis, the social history of the race. The German biologist Ernst Haeckel originally formulated the slogan 'ontogeny recapitulates phylogeny' in his Generelle Morphologie (Berlin, 1866), and was amongst the earliest and most influential disseminators of the law of recapitulation. This went on to intrude itself "into every subject that offered even the remotest possibility of a connection between children of "higher" races and the persistent habits of adult "savages"', and was also upheld by Freud, for example in Totem and Taboo, in which he discussed the case of little Hans in relation to totemism.[20]

According to the law of recapitulation, contemporary social and racial groups living in undeveloped conditions corresponded to Europeans from an earlier stage of Western (pre-)history. Biologists argued that the development of the human embryo, and of the growing infant, recapitulated the history of Homo sapiens. Ontogenetically, the racially advanced European child recapitulated all previous stages of phylogenetic evolution, including that of contemporary 'primitives'. Just as the latter were the phylogenetic 'children' of humankind, the European child was the ontogenetic, undeveloped

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[20] Gould, Stephen Jay. Ontogeny and Phylogeny, (Cambridge, Harvard University Press, 1977), p. 117.

'primitive' of the white race. The paternalistic proclamations of colonialist propaganda revolved around this neo-Lamarckian analogy between the ontogenetically 'primitive' child and the phylogenetically 'primitive' adult. In keeping with this position, tribal artefacts and other 'primitive' art forms were generally dismissed as technically crude, and unskilled.

The socio-evolutionary view according to which the development of the species recapitulates that of the individual was widely accepted (it had been popularised by colonialist propaganda in order to legitimate imperialism). The psychological development of the European child therefore became the standard against which 'comparative levels of cultural complexity in groups ranging from the presumed savages of Africa, America and Oceania to Europe's peasant population' were measured.[21] The same comparative model allowed the categorisation as 'primitive' of 'neurotics, schizophrenics, criminals and sexual deviants, whose "conditions" were commonly understood as degenerative', or as psychologically regressing towards an earlier state of development.[22] The 'primitive' in these instances was used as 'a trope to define the normal'.[23]

The Italian psychiatrist Cesare Lombroso, professor of legal medicine and founding father of criminal anthropology, was one of the principal medical promoters of the concept of degeneracy, used to explain all types of deviancy, 'from sociopathic and

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[21] Rhodes. Colin. Primitivism and Modern Art, (London, Thames and Hudson, 1994), p. 23.
[22] Ibid., p. 23.

psychopathic to creative acts'.[24] He studied the artist for the purpose of pathological classification, and concluded that creative genius is related to psychosis. Lombroso's theories, as expounded in Genio e Follia (Genius and Madness) (1864), were widely influential at the end of the nineteenth-century. They were reiterated, for example, in Freud's Leonardo da Vinci and a Memory of His Childhood, in which the psychopathological origins of that artist's genius are examined. Breton and the Surrealists also subscribed to this Romantic association of genius and madness. Like Printzhorn, however, they questioned the assumption that patient-works were of no aesthetic value because reflective of a degenerate or regressive condition (psychotic art, in fact, emerged from clinical psychiatry and criminal anthropology, where it was used for diagnostic purposes and as evidence of mental degeneracy). Kris encapsulated the situation by writing that if Lombroso searched for insanity in the genius, Printzhorn searched for genius in the insane.[25]

Evolutionary beliefs therefore underlay the grouping together as 'primitive' of tribal art, the artistic production of children, of indigenous European populations and of the mentally ill. Social Darwinism was predicated on a theory of organic evolution, of loose Aristotelian inspiration, whereby the term primitive applied to the early phase of any process, whilst perfection was an achievement of maturity, which declined into old age. According to this evolutionary paradigm, primitive thus referred to the chronologically

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[23] Barkan, Elazar and Ronald Bush (Eds). Prehistories of the Future: The Primitivist Project and the Culture of Modernism. (Stanford, Stanford University Press, 1995), p. 59.
[24] Gilman, Sander L. The Jews Body. (London, Routledge, 1991), p. 131.
[25] Kris, Ernst. Psychoanalytic Explorations in Art. (New York, Schocken Books, 1967), p. 151.

earliest and, by extension, to youth and origins. The child and the 'primitive' adult were regarded as closer to a natural or original state of being, and because of this closeness to nature, their 'primitive' art forms were considered more vital than the decadent European academic tradition.

In 1902, Klee wrote in his diary that he wanted 'to be as new born, knowing nothing about Europe, nothing, knowing no pictures, entirely without impulses, almost in an original state'.[26] This passage articulates both his rejection of Western art's academic tradition, and the belief, shared by Klee and his artistic generation, that its revitalisation and regeneration was to be brought about by returning art to its 'primitive' origins.

Although an evolutionary conception justified the grouping together of the tribal artefact, children's drawings, folk and psychotic art, and the visual diversity of these productions notwithstanding, these 'primitive' artistic manifestations shared a conceptual intent: they are directed towards the depiction of what is known rather than what is seen (the purpose of academic art, by contrast, being imitative, or relating to the illusionistic reproduction of external appearances). The artistic avant-garde of the late nineteenth and early twentieth-centuries valued 'primitive' art primarily for its perceived expressiveness, but also for its decorative dimension, which it related to this lack of representational concerns.

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[26] Haftmann, Werner. The Mind and Work of Paul Klee, (London, Faber and Faber, 1967). p. 53.

3.2 'Inventing' Child Art[27]

The 'invention' of children's art was related to a socio-cultural re-evaluation of childhood, the origins of which are commonly attributed to the French philosopher Jean-Jacques Rousseau. It is necessary to explore this changed perception of childhood prior to discussing both children's art as an area of scientific research and study, and its aesthetic appreciation on the part of avant-garde artists of 'primitivist' orientation.

The idea of childhood as a stage of life separate and distinct from adulthood is relatively recent. Antiquity had a low opinion of children, if it appraised them at all. They had no separate place or identity in medieval society, which is not to say that affection for children was absent, but rather that passed the age of seven, the child was treated as an adult. Current awareness of the child as having an autonomous mental activity (albeit pre-logical, dispossessed of reason) and whose innocence needs safeguarding against corruption, originates from Rousseau's Emile (1762), a naturalistic pedagogical programme for the education of young boys. In Emile, its author made the then revolutionary suggestion that the child's natural inclinations should be encouraged, instead of being suppressed as an expression of the original sin.

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[27] I have adapted this chapter's title from S. B. Malvern's 'Inventing "Child Art": Franz Cižek and Modernism", British Journal of Aesthetics, 35, 3 (1995), pp. 262-272. I have shifting the inverted commas to the verb to underline the fact that, whilst children have probably always drawn, it was only in the latter part of the nineteenth-century that their production became art, meaning that it was subjected to the same intensity of scrutiny until then reserved to its adult counterpart. Malvern's placing of the inverted commas alludes instead to Cižek's role in the conceptual construction and visual characterisation of children's art.

In his writings, Rousseau denounced the socio-cultural context of his age as corrupt and corrupting, and advocated a (conditional) return to nature. His imagined noble savage derived his nobility from not having been exposed to the corrupting influences of 'civilised' European society. Rousseau's noble savage was close, in conception, to the child. This Rousseau-esque idea(l) of the child formed the basis for the cult of childhood that began with Romanticism. In the work of Romantics such William Blake, S. T. Coleridge and William Wordsworth, who personally witnessed the transition from an agrarian to an urban society, the freshness and innocence of childhood becomes symbolic of the English countryside before it was ravaged by the Industrial Revolution. Their idea(l) of the child articulates their protests against the alienation from nature brought about by industrialization and urbanization, and the dehumanising consequences of the mechanization of labour. In his Songs of Innocence (1789), Blake (perhaps the first to do so) praised the innocent vision of childhood as a model for the artist. For Wordsworth, the child was father to the man (My Heart Leaps up when I Behold, also known as The Rainbow, 1802).

The child was a pre-lapsarian being that lived in harmony with nature. Childhood was a state of grace, a golden age of innocence. The child possessed inner wisdom, deriving from closeness to nature, as opposed to the acquired knowledge of the adult. The Romantic Movement was characterised by a marked anti-intellectualism, which privileged untaught, instinctive wisdom, and mystic vision. For the Romantics, the naïveté of the child was closely allied to genius. The painter Philipp Otto Runge wrote

in his journal, in 1801, that 'we have to become children again if we want to achieve the best'.[28] In the work of Runge, the innocent child is symbolic of communion with nature. The Romantic German painter Caspar David Friedrich also praised the child as a model for the artist.

Ruskin, in his Elements of Drawing (1857), dismissed children's drawings, except those showing a realistic intent, as unimportant. However, he claimed that the artistic powers of the adult depended on the recovery, and the maintaining, of a childlike vitality, and a freshness of vision that he called the innocence of the eye, the ability to perceive relationships of form and colour independently of signification. William James' Principles of Psychology (1890) upheld a view reminiscent of the innocent eye conceptualised by Ruskin. The adult artist had to (re-)learn to see as the child does. According to James, unlike the adult who sees 'the presented signs as well as the represented things', the child experiences the physical properties of form independently of verbal meaning.[29] The abstractions of twentieth-century non-figurative art find theoretical justification in the belief that artistic vision is characterised by its ability to dissociate perception from verbal signification.

According to Rousseau's idea(l), childhood was a state characterised by unaffected naturalness and innocence of being. The theory of organic evolution, as developed by Darwin and his followers, confirmed that the child was a primitive being, closer to the

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[28] Quoted from Modern Art and Its Enigma by John Alsberg. (London, Weidenfeld and Nicolson, 1983). p. 103.

beginning condition or the origins. As a consequence of the child's closeness to nature, childhood was a state of being characterised by intense vitality.

Whereas the Romantics had limited themselves to drawing parallels between the artist and the child, for Gauguin's generation the natural freshness and innocence of the child's vision, its freedom from artistic conventions established since the Renaissance, served as the model for the re-vitalisation of Western art.[30] The 'primitive' artist, in fact, retained the innocent eye of childhood. Hence Gauguin's perception of 'primitive' art (compared to its decadent academic European counterpart) as expressive of the vigour, strength and vitality of the society that produced it.

Amongst the first artists explicitly to claim the child as an ideal of renewal, a model for the regeneration of the decadent academic tradition, were those of the Wiener Sezession, headed by Gustav Klimt. In a similar way to the Symbolists, the Secession artists' rejection of naturalistic representation translated, pictorially, into an emphasis on subjectivity, deformation and formal simplification, and decorativeness (which did not result, however, in works that looked 'child-like).

Rousseau revolutionised thinking on education, but he showed little sympathy for children's drawings. He in fact encouraged Emile's artistic efforts towards objective representation. The Swiss artist and educator Rodolphe Töpffer was probably the

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[29] Shiff, Richard. 'From Primitivist Phylogeny to Formalist Ontogeny: Roger Fry and Children's Drawings' in Discovering Child Art Essays in Childhood, Primitivism and Modernism. Jonathan Fineberg (Ed). (Princeton, Princeton University Press, 1998). p. 157.
[30] Interestingly, this idealisation of the child's innocence was contradicted by most educationalists and child psychologists, and also by Freud.

earliest author to study children's drawings. Two chapters of his Réflexions et Menus Propos d'un Peintre Genevois (Reflections and Remarks of a Genevan Painter) (1848) were dedicated to the analysis of children's drawings. Töpffer declared his admiration for the expressive genius in children's artistic production. He also made the comparison that would later become standard (in the work of the Italian art historian Corrado Ricci and of James Sully, for example), between child and non-European indigenous art, assimilating the former to the latter.[31]

In the course of the nineteenth-century, in Britain at least, childhood was institutionalised, for example within a state system of education, and established theoretically as a topic in psychology. Interest in childhood and related issues (principally education, but also child labour, etc.) increased in the latter part of the century under the influence of Darwin. Change in the way society viewed childhood 'opened the way to the idea that children might possess a form of art with its unique properties', independent of adult art.[32]

The artistic efforts of children were first constituted as an area of scientific research, that is, studied from the perspectives of pedagogy and developmental psychology, in the second half of the nineteenth-century. Ricci's L'Arte dei bambini (Children's Art) (1887) is usually cited amongst the earliest systematic studies of child art (it was translated into German in 1906).

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[31] Töpffer made a casual comparison between children's bonhommes and Easter Island idols.
[32] Meeson, Philip. 'In Search of Child Art', British Journal of Aesthetics, 25, 4 (1985), p. 362.

During the 1880s, an increasing number of researchers began to relate child and tribal art. The first publication to make the link in a substantive way was probably Die Kunst in der Schule (1887), by Alfred Lichtwack, the director of the Hamburg Kunsthalle. In 1895, Sully (a psychologist at University College, London) published his Studies of Childhood, in which he classified and analysed the various stages of the child's artistic development. According to Sully, children's art and the artistic productions of the uneducated ('primitive') adult were separate categories, as the latter had access to technical resources unavailable to the child. However, he went on to claim that these two categories of artistic output shared a number of characteristics.[33] Sully's study provided the basis for subsequent research by, amongst others, Kerschensteiner and Luquet, a child psychologist and the author of Les Dessins d'un Enfant: Étude Psychologique and of Le Dessin Enfantin (Children's Drawing) (1927), two accounts of the child's developing ability to reproduce reality in his or her pictures. The later text was especially influential amongst the Surrealists associated with Documents, in which Luquet's ideas were debated.

Anthropological, psychological and pedagogical interest in children's art was at its highest between 1901 and 1905. That year, two major works in German on child art were published: Siegfried Levinstein's doctoral dissertation, Kinderzeichnungen bis

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[33] Spector notes that 'it is remarkable that Freud, who had six children, never studied their drawings or poems with any seriousness, though he made scattered amused observations on their productions in his letters. That Freud – considering the whole of childhood as a transition to adulthood – never so much as alludes to the character of child art, is all the more surprising in view of the late-nineteenth-century surge of interest in such art, particularly by the outstanding psychologist James Sully, whose writings on dreams Freud praised so highly in The Interpretation of Dreams' (The Aesthetics of Freud: A Study in Psychoanalysis and Art, 1972, p. 110).

zum 14. Lebensjahr: Mit Parallelen aus der Urgeschichte und Völkerkunde (Children's Drawings Through the 14th Year of Life: With Parallels From Prehistory and Ethnology, published in Liepzig), and Kerschensteiner's The Development of the Gift of Drawing (published in Munich).

Scientific research was accompanied by a growing public interest. The illustrated journal of art by and for children Kind und Kust had begun publication in 1890. Major exhibitions of child art were being organised, on an almost yearly basis, by important art centres. Research for his 1905 publication had occasioned Kerschensteiner, superintendent of schools for Munich, to amass nearly half a million children's drawings. Collections such as this were exhibited and toured around Europe. In the first decade of the twentieth-century, children's art was also often seen hanging alongside specimens of Modernist avant-garde art. The first room of the 1908 Vienna Kunstschau, the exhibition of avant-garde art and innovative design in which Oskar Kokoschka had first shown his work, for example, housed an exhibition of child art by Cižek's pupils.

Cižek is most frequently credited with developing, and first promoting, the concept of 'child art' from which Modernist avant-garde movements including Fauvism, die Brücke, and der Blaue Reiter, drew their (visual) inspiration. Cižek, a student at the Vienna Academy during the 1880s, began to teach children in 1885. Cižek's juvenile art classes, voluntary weekend classes for children aged between six and fourteen, were incorporated into the progressive Vienna Arts and Crafts School where Cižek taught until the 1930s, when his classes were closed as a consequence of increasing political repression.

Cižek encouraged the children he taught to work from imagination and memory, that is, to draw the internal image. He prompted their imagination by using verbal descriptions and stories, inviting the children to put down their visualisations on paper. In practice, however, he guided his students towards a naïve and unsophisticated Cižek child style, influenced by Austrian folk art and the work of the Wiener Werkstätte.

Many of the characteristics originally attributed by Cižek to children's artistic productions became integral to the Modernist aesthetic developed in the first decades of the twentieth-century. In the words of art historian S. B. Malvern, 'any understanding of modernism is inadequately realized unless critical attention is given to the function of "child art" in the formation of modern art'.[34] It was under the influence of Cižek that children's art came to be seen as spontaneous, authentic, original, and expressive (of affective states). And the avant-garde borrowed or adapted a pictorial style from child art because it strengthened prevailing aesthetic concerns such as decorativeness, expressiveness, simplicity (the same visual markers it recognised and valued in tribal art). As Philip Meeson concludes,

> 'The interest in the primitive and the non-European which appeared as a late Romantic reaction to an increasingly industrialized and commercial European society coincided with the social institutionalizing of childhood to produce an idea of the child which became extremely attractive within the ideology of Modernism, for it incorporated many of the elements which Modernism itself valued, such as immediacy, novelty, simplicity, and the unaffected expression of feeling.'[35]

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[34] Malvern, S. B. 'Inventing "Child Art": Franz Cižek and Modernism', British Journal of Aesthetics, 35, 3 (1995), p. 263.
[35] Meeson, Philip. 'In Search of Child Art', British Journal of Aesthetics, 25, 4 (1985), p. 363.

Whereas for the previous artistic generation the freshness and innocence of the child's vision functioned as a model, for the Modernist avant-garde of the first decade of the twentieth-century, child art was a source of formal inspiration. Aesthetic appreciation of child art, as of all other forms of 'primitive' art, was predicated on its antagonist value to mainstream, bourgeois culture. The avant-garde and its promoters used the comment 'a child could have painted that' as an expression of praise. Outside Modernist circles, by contrast, the 'child-likeness' of their work brought about accusations of infantilism and professional incompetence.

The artists of the Worpswede community were amongst the earliest to show an interest in the formal aspect of children's drawings.[36] The Fauves and die Brücke were instead the first artists to use highly simplified forms and flat expanses of fully saturated colour in a manner reminiscent of the older child's artistic efforts. From 1909, die Brücke artists had children such as Franzi, aged twelve, and her sister Marzella, and then Nelly and Milly, living amongst them. From around 1909, Heckel began to hold his pencil or charcoal in an awkward manner, in order to make his drawings 'child-like', whereas Kirchner used to like to show his mature work alongside his childhood drawings. Of der Blaue Reiter artists, Kandinsky and Gabriele Münter were collectors of children's art, and Klee was amongst the first to acknowledge child art as a source of inspiration for his work.[37]

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[36] The most famous representative of the artistic community that in the 1890s gathered in Worpswede, on the outskirts of Bremen, is now Paula Modersohn-Becker.

[37] In 1911, when Klee first met Kandinsky and Münter, they were actively collecting children's drawings, requesting specimens from family and friends alike. It is not known when they started their collection,

Klee met Kandinsky, Marc, August Macke and Alexei von Jawlensky for the first time in 1911, shortly before der Blaue Reiter was founded. Klee contributed seventeen drawings to its second exhibition, held in February 1912 at the Galerie Golz in Munich. Although Klee's interest in child art dates from before his encounter with Kandinsky, it was further to his affiliation with der Blaue Reiter that it became a major influence. Whilst not participating in it, in December 1911 Klee wrote an article in which he reviewed the first der Blaue Reiter exhibition, and that of its rival organisation, the Neue Künstlervereinigung Münich (of which der Blaue Reiter was an offshoot), held in parallel at the Thannhauser Gallery. The following is a passage from that article, published in the Swiss journal Die Alpen in January 1912:

> 'For there are still primordial origins of art, as you would rather find them in the ethnographic museum or at home in the nursery (don't laugh, reader); children can do it too, and that is by no means devastating for the most recent tendencies, but there is positive wisdom in this fact. The more helpless these children are, the more instructive art they offer; for already here there is corruption: if children start to absorb developed works of art or even emulate them. Parallel phenomena are the drawings of the insane, and thus madness is no appropriate invective either. In truth all this is to be taken much more seriously, *if* the art of today is to be reformed.'[38]

This quotation clearly expresses Klee's conviction as to the relevance of children's artistic productions to Modern art. Specifically, it articulates his (and by extension der Blaue Reiter's) belief that the regeneration of the corrupt Western artistic tradition was to be effected by referring to children's art, and also to the artistic productions of

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now preserved in the Gabriele Münter- und Johannes Eichner-Stiftung, Städtische Galerie im Lenbachhaus, Munich. Its earliest drawings date from the 1890s, with the majority of the dated specimens belonging to the years between 1905 and 1918.

[38] Quoted from 'The issue of childhood in the Art of Paul Klee' by O.K. Werckmeister, Arts Magazine, 52, 1 (1977), p. 97.

'primitive' populations and the mentally ill. Klee is accepting the (derogatory) accusations of infantilism brought against him by conservative viewers and critics by reversing 'child-likeness' into an affirmative value. Moreover, he is also publicly encouraging the association of his own and die Blaue Reiter's work with children's art, and promoting 'child-likeness' as the ideal to which Modernist art aspired.

By imitating the technical ineptitude of children, these artists hoped to re-capture (at least some of) the expressive spontaneity they saw in children's drawings. Paradoxically, pictorial replication of these characteristics was, for the adult artist, an intellectually sophisticated process of synthesis, observation and selection of essential features that the child's direct and unprejudiced vision (the innocent eye) had immediate access to. Academic training concentrated on the acquisition of the professional skills necessary to the mimetic reproduction of external appearances: foreshortening, perspective, shading, and the rendering of texture. For the artist thus educated, 'child-likeness' therefore amounted to a process of technical (and intellectual) 'unlearning', the difficulty and complexity of which was contradicted by an end product that, at first glance, suggested the opposite. Closer inspection invariably reveals that 'a child could not have painted that', that the 'child-likeness' amounts to no more than an allusion, an overall 'look' of spontaneous artlessness contrived by means of imprecise lines and unskilled application of colour, and reduction of the compositional elements to simple geometrical forms and combinations.

Fry, a painter, art historian and critic engaged in problems of formal analysis, wrote extensively on the conjunction of Modernism, primitivism and the 'child-like'. He belonged to the artistic generation of (amongst others) Kandinsky and Matisse, for

whom the free artistic expressiveness of the child was the adult artist's model. In 1910, Fry organised Manet and the Post-Impressionists, the exhibition that first brought Impressionism and Post-Impressionism to the English public. That same year, he also published a short essay on 'The Art of the Bushmen' in the Burlington Magazine.

Writing in 1910, Fry described the (Post-Impressionist) artists he was promoting as 'in revolt against the photographic vision of the nineteenth-century'.[39] The Post-Impressionist, he wrote in the essay to accompany the exhibition, 'is prepared to subordinate consciously his power of representing the parts of his picture as plausibly as possible, to the expressiveness of his whole design. But in this retrogressive movement he has the public, who have become accustomed to extremely plausible imitations of nature, against him at every step; but what is more, his own self-consciousness hampers him as well'.[40] By returning to 'primitive' forms of art, these artists were rescuing the Western pictorial tradition 'from the hopeless encumbrance of its own accumulations of science', they were restoring its power of expression, the ability to express emotional ideas.[41] The single most apparent characteristic of Post-Impressionist paintings was their purely decorative quality, their emphasis on 'harmony of colour'[42] and 'completeness of pattern'.[43] In order to express emotional intensity, the artist necessarily misrepresents, or distorts, the visual world. The artist's function is not the literal copying of things seen, but the production of arrangements of form and colour that invite the viewer to look at

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[39] Reed, Christopher (Ed). A Roger Fry Reader, (Chicago, The University of Chicago Press, 1996), p. 86.
[40] Ibid., p. 84.
[41] Ibid., p. 86.
[42] Ibid., p. 88.

them for what they are, to perceive them as forms and colours, independently of potential verbal signification(s).

For Fry, 'like the work of the primitive artist, the pictures children draw are often extraordinarily expressive'.[44] By comparing child art and the artistic production of 'primitive' societies, Fry engaged with, and contributed to, the cultural myth that assimilated these two manifestations. He grounded this comparison in the shared practice, on the part of children and 'primitive' adults alike, of representing mental images as opposed to imitating appearances. In the opening paragraphs of 'The Art of the Bushmen', Fry remarked that 'in a child's drawing we find a number of forms which have scarcely any reference to actual appearances, but which directly symbolize the most significant concepts of the thing represented'.[45] Children's bonhommes are made up of a head (consisting of eyes, nose, mouth), arms, hands (five fingers), legs, and feet. The torso is reduced to a single line linking the concept-symbol head and the legs. The child is aware 'that the figure thus drawn is not like a man, but is a kind of hieroglyphic script for a man, and satisfies his desire for expression'.[46] According to Fry, the same phenomenon occurs in 'primitive' art, where the artist 'does not seek to transfer a visual sensation to paper, but to express a mental image which is coloured by his conceptual habits'.[47] The child and the 'primitive' artist alike are not replicating a retinal but a visual-conceptual image, a memory picture representing those aspects that

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[43] Ibid., p. 88.
[44] Ibid., p. 84.
[45] Fry, Roger. Vision and Design, (Harmondsworth, Penguin Books, 1961), p. 74.
[46] Ibid., p. 75.

most readily identify the idea. For this reason, in 'primitive' and child art, features such as eyes, ears, horns and tails, corresponding to well-marked concepts, tend to be drawn disproportionately large and prominent.

Marion Richardson, a teacher and inspector of schools in the London area, was the influential art educator who first alerted Fry to the apparent similarities between child art and the work of the Parisian Modernist avant-garde. Fry both knew Richardson and valued her teaching methods. Shows of child art were held at the Omega Workshops in 1917 and in 1919. In the article 'Children's Drawings' (1917), Fry characterised 'primitive' art as the phase 'in the artistic sequence of a civilisation which precedes the phase of more or less complete power of representation'.[48] The 'primitive' artist's production is the direct expression of his or her freshness of vision, the ability to respond to things seen with emotions of wonder and delight. The child inhabits an animistic reality, and 'this habit of attributing strong emotional values to all the objects surrounding them is what makes the visual life of children so much more vivid and intense than the visual life of almost all grown up people'.[49] These vivid visual perceptions translate into drawings of great simplicity, but extreme emotional directness.

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[47] Ibid., p. 75.
[48] Reed, Christopher (Ed). A Roger Fry Reader, (Chicago, The University of Chicago Press, 1996), p. 267.
[49] Ibid., p. 268.

Fry's Formalist art criticism developed Bell's concept of 'significant form'[50], a theory 'wide enough and loose enough to be used to justify claims for the artistic significance of child art, the more so when the obvious inability of children to represent objects realistically was excluded as a reason for denying artistic significance to their work'.[51] For Bell, in fact, 'creating a work of art is so tremendous a business that it leaves no leisure for catching a likeness or displaying address. Every sacrifice made to representation is something stolen from art'.[52] Significant form, or art, was 'imagined form, the synthesis of a hundred different visions of natural things'.[53] The aesthetic emotion originates from the apprehension of 'the formal significance of material things; and the formal significance of any material thing is the significance of that thing considered as an end in itself'.[54] In order to share this aesthetic emotion, the viewer has to go beyond seeing intellectually, 'the habit of recognising the label and overlooking the thing'.[55] According to Bell, 'in primitive art you will find no accurate representation; you will find only significant form'.[56] He differed from Fry in that, for him, the 'primitive' did not extend to tribal and child forms of art. Bell and Fry were amongst the most influential promoters of the Formalist approach to art without which the appreciation of artistic manifestations other to the European fine art academic tradition would not have come about. Indeed, in their writing, 'primitive' art, and its decorative

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[50] Bell, Clive. Art, (New York, Capricorn Book, 1958), p. 17.
[51] Meeson, Philip. 'In Search of Child Art', British Journal of Aesthetics, 25, 4 (1985), p. 367.
[52] Bell, Clive. Art, (New York, Capricorn Book, 1958), p. 38.
[53] Ibid., p. 48.
[54] Ibid., p. 54.
[55] Ibid., p. 61.
[56] Ibid., p. 25.

and expressive concerns, were promoted as an aesthetic model for its Modernist counterpart.

Luquet, in the (dissident) Surrealist milieu of Documents, reaffirmed many of the ideas on child art expressed by Fry. Specifically, Luquet and the Surrealists contributing to Documents were interested in infantilism, a manifestation of the 'primitive' understood both ontogenetically (the childhood of the individual) and phylogenetically (the infancy of the human species), and in the relation they saw between prehistoric cave painting and child art. Luquet had first proposed a theory that related child art to the (prehistoric) origins of art in Les Dessins d'un Enfant, a study of children's art in developmental terms, the artwork for which was provided by the author's daughter Simonne, which was followed by Le Dessin Enfantin, dealing with the development of artistic abilities in childhood. Luquet divided the development of the child's artistic abilities into four stages, all characterised by realist intent. In the first phase of fortuitous realism, starting from about the age of two and a half, the child notices chance resemblances in his or her scribbles. Luquet termed the second stage, from around the age of four, that of failed realism: the child's attempts at realism fail due to lack of skill. In the third period, beginning from about six years of age, child or intellectual realism becomes increasingly evident. Finally, between eight and nine years old, child realism gives way to adult or visual realism. The child's realist impulse is fulfilled by drawing what is known, that is, all that is known about the object, including what is not seen because invisible from a particular viewpoint. For the adult, realism is achieved by reproducing the visible, that is, what is seen from a given viewpoint. On the basis of their shared visual similarities, Luquet classified all 'primitive' artistic forms and prehistoric art as instances of child realism.

The introduction to Les Dessins d'un Enfant contained a page of reproductions of urban graffiti, which Luquet used to point out the visual similarities between graffiti and child art. On the basis of these resemblances, he concluded that uneducated and unskilled adults ('les sauvages, les préhistoriques, et, parmi les civilises contemporains, les auteurs des graffiti crayonnés sur nos murs') portrayed things in a similar way to the child because those adults saw them in a similar way to the child.[57] That is, both art forms were the expression of a shared 'primitive' psychology. In graffiti and child art alike, images are created from chance configurations into which a resemblance is seen (fortuitous realism, according to Luquet's terminology). In this moment of recognition, the (adult) graffito maker re-accesses the mentality of the child, and of the prehistoric caveman, at the very instant of their discovery of figurative art.[58] Miró, at a much later date, articulated a similar concept by stating: 'when I start to paint, I have no intention to make a bird, or a woman, or a precise object. Sometimes an object appears, as in Three Birds in Space. There are three birds there, but I did not realize it until after they were there. I did not set out to paint birds'.[59] In L'Art Primitif (Primitive Art) (1930), Luquet developed the claim, advanced in the earlier Les Dessins d'un Enfant, that the child's discovery of figurative drawing paralleled the origins of figuration in the art of the caves.

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[57] Luquet, G.-H. Les Dessins d'un Enfant: Étude Psychologique. (Paris, Librairie Félix Alcan, 1913), p. xxi: ' "primitive" and prehistorical adults, and, amongst our contemporaries, the (adult) authors of the graffiti drawn on our walls' (my translation).

[58] Brassaï famously elaborated on Luquet's findings in the text and accompanying photographs to his article 'Du Mur de Cavernes au Mur d'Usine', published in the Surrealist periodical Minotaure, issues three and four (1933). In his photographs of urban graffiti, Brassaï set out to bring together modern industrial man and his pre-historic counterpart.

[59] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 258.

Jean Piaget, the child psychologist, referred to Les Dessins d'un Enfant in the course of his researches into the developmental aspect of child psychology. His conclusions were presented in Le Langage et la Pensée chez l'Enfant (The Language and Thought of the Child) (1923), and La Répresentation du Monde chez l'Enfant (The Child's Representation of External Reality) (1926), two highly influential publications in the tradition of research into child psychology pioneered by Sully and his contemporaries.[60]

For Piaget, children's thought processes were characterised by egocentricity. He found egocentric thinking especially dominant between three to seven years old. From the age of eleven, it gradually gave way to adult or logical thought, the basis of which was the capacity for separating subject from object. Egocentricity is characterised by subjectivity, by the child's inability to separate the self, as subject, from the surrounding environment: 'il confond son moi avec l'universe, c'est-à-dire qu'il est inconscient de lui-même'.[61] The child's belief in magic, rooted in 'la confusion de la penseée propre et de celle des autres et la confusion du moi avec le monde extérieur'[62], was an integral feature of egocentric thinking: 'dans la mesure où il ignore la subjectivité de son point de vue, il se croit au centre du monde, d'où un ensemble de conceptions finalistes,

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[60] The structure of this summary of Piaget and Lévy-Bruhl's thought is indebted to Green's 'The Infant in the Adult: Joan Miró and the Infantile Image' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), pp. 210-234.

[61] Piaget, Jean. La Représentation du Monde chez l'Enfant, (Paris, Librairie Félix Alcan, 1926), p. 110: 'he confuses himself with the universe, that is, he has no consciousness of himself' (my translation).

[62] Ibid., p. 156: 'the confusion between one's own and others' thinking, and that between self and external reality' (my translation).

animists et quasi-magiques'.[63] Piaget himself acknowledged the analogies between his theories and Freudian concepts such as narcissism (noting, in this case, that for Freud narcissism was typical of early infancy, unlike egocentric thinking), the reality principle and ego-formation.

Piaget also acknowledged conceptual similarities between his theories of child psychology and the 'primitive' mentality of the indigenous adult as expounded by Lucien Lévy-Bruhl in Fonctions Mentales dans les Sociétés Inférieures (The Mental Functions of Inferior Societies) (1910), and La Mentalité Primitive (The Primitive Mentality) (1922). Lévy-Bruhl opposed the 'primitive' mentality to the logical thought structures of the 'civilised' adult. The most characteristic and essential trait of 'la mentalité des primitives' was 'un ensemble d'habitudes mentales qui exclut la pensée abstraite et le raisonnement proprement dit'.[64] The thinking of 'primitive' populations was characterised by 'une aversion pour les opérations logiques'.[65] Mysticism, animism and magic replaced logical thought: 'entre ce monde-ci et l'autre, entre le réel sensible et l'au-delà, le primitive ne distingue pas. Il vit véritablement avec les esprits invisibles et avec les forces impalpables. Ces réalités là sont, pour lui, les plus réelles'.[66] Lévy-Bruhl termed the basic principle of the 'primitive mentality' the law of participation,

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[63] Ibid., p. 111: 'this group of deterministic, animistic and quasi-magic conceptions derives from his ignoring the subjectivity of his point of view, and his belief that he is at the centre of the world' (my translation).
[64] Lévy-Bruhl, Lucien. La Mentalité Primitive, (Paris, Presses Universitaires de France, 1947), p. 11: 'a set of mental habits that excludes abstract thinking and reasoning proper' (my translation).
[65] Ibid., p. 14: 'an aversion for logic operations' (my translation).
[66] Ibid., p. 14: 'the primitive does not differentiate between this world and the next, between reality and the other side. He lives amongst invisible spirits and intangible forces. For him, these realities are the most real' (my translation).

according to which all beings, objects and phenomena participated in each other, anytime, anyplace. Relating things according to the participatory principle amounted 'à une appréhension direct ou à une intuition', and as such was the opposite of establishing causal, non-contradictory and logically justified relations between phenomena.[67] For this reason the 'primitive' mentality, according to Lévy-Bruhl, was 'prélogique'.[68] The 'primitive' mentality was capable, when and where necessary, of both logical thinking and causal judgement, but as a norm 'le primitif, Africain ou autre, ne se préoccupe aucunement de rechercher les liaisons causales qui ne sont pas évidentes par elles-mêmes'.[69] The (pre-logical) 'primitive' mentality evaded logical thinking, and replaced causality with 'un appel à une puissance mystique'.[70]

Lévy-Bruhl did not consider the 'primitive' mentality of the indigenous adult as infantile. Notwithstanding which, the analogies between his and Piaget's theories are evident. Notably, both Piaget and Lévy-Bruhl characterised child egocentricity and the 'primitive mentality' as preceding adult logical thinking. For Piaget, egocentric thinking functioned according to Lévy-Bruhl's law of participation. Mysticism, animism and belief in magic, in egocentric thinking as in the 'primitive' mentality, replaced the logic of causality in the explanation of phenomena. Another characteristic common to egocentricity and the 'primitive' mentality alike was syncretism, the association of

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[67] Ibid., p. 48: 'a direct understanding or an intuition' (my translation).
[68] Ibid., p. 47: 'pre-logical' (my translation).
[69] Ibid., p. 19: 'the primitive, African or other, is not at all concerned with looking for causal relations that are not self-evident' (my translation).
[70] Ibid., p. 19: 'an appeal to mystical powers' (my translation).

things by analogy (for Lévy-Bruhl and Piaget alike, participation was based on syncretic thinking).

Luquet's distinction between child and adult (artistic) realism anticipated Piaget's distinction, based on Lévy-Bruhl, between child egocentricity and adult logical thinking. The inter-relatedness of Luquet, Piaget and Lévy-Bruhl's theories derives from a shared intellectual framework. Luquet and Piaget's work, specifically, is typical (and as such representative) of early twentieth-century scientific thought because it originated from within the 'ontogeny recapitulates phylogeny' theoretical paradigm. In the analogies presented by their accounts of the psychological development of the child, and Lévy-Bruhl's study of the 'primitive' mentality, Luquet and Piaget saw further corroboration of the validity of their theories.

Luquet's L'Art Primitif, in brief, claims that, as the artistic development of the child culminates with figuration, it therefore recapitulates that of the human race. In its opening chapter, entitled 'La Genèse de l'Art Figuré', Luquet put forward the idea that the child's discovery of figurative drawing paralleled the origins of figurative art in the earliest known art of the caves, that of the Aurignacian period (from 25,000 to 16,000 B.C.). Like the first pre-historic artist, children discovered figuration by accident: purposeless, random mark-making (free of any depictive aim) was followed by the instance of seeing-into it, of noting resemblances, which were then imitated (with

depictive intents) and developed into signs. Thus 'la genèse de l'art figure consiste dans le passage d'un réalisme fortuit à un réalisme intentionel'.[71]

Luquet's conflation of child and pre-historic man into the 'first artist metaphor' reflected the widespread conviction, based on the law of recapitulation, that child and 'primitive' art formed a single category.[72] Whereas 'une image est ressemblante pour l'adulte quand elle reproduit *ce que son oeil en voit*'[73], for the 'primitive' (including the child) it is so 'lorsqu'elle traduit *ce que son esprit en sais*'.[74] Luquet termed the first 'réalisme visuel', and the latter 'réalisme intellectuel'.[75] This last represents the object on the basis of the 'modèle interne'.[76] This 'oeil mental', which Luquet opposes to the 'oeil optique, fonctionnant comme un objectif photographique'[77], retains and reproduces 'dans le dessin les éléments que l'artist juge essentiels'.[78]

Luquet termed exemplarité (a concept originally put forward in Les Dessin d'un Enfant) the artist's choice to represent the object's characteristic aspects, i.e. those aspects of the object that most easily allow its identification. Visual realism chooses the viewpoint from which the object presents its most characteristic aspect(s), and then reproduces all

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[71] Luquet, G.-H. L'Art Primitif, (Paris, Gaston Doin, 1930) p. 32: 'the birth of figurative art consists in the passage from fortuitous realism to intentional realism' (my translation).
[72] Green, Christopher. 'The Infant in the Adult: Joan Miró and the Infantile Image' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 213.
[73] Luquet, G.-H. L'Art Primitif, (Paris, Gaston Doin, 1930) p. 67: 'for the adult there is likeness if the image reproduces what his eye can see of it' (my translation).
[74] Ibid., p. 67: 'when it translates what his soul knows about it' (my translation).
[75] Ibid., p. 67. 'visual realism' ... 'intellectual realism' (my translation).
[76] Ibid., p. 69. 'internal model' (my translation).
[77] Ibid., p. 69: 'mental eye ... the optical eye, functioning similarly to a photographic lens' (my translation).
[78] Ibid., p. 69: 'in the drawing, those elements that the artist deems essential' (my translation).

parts of the object as seen from that particular viewpoint. For intellectual realism, instead,

> 'Les details ne sont pas des parties d'un ensemble, mais des attributes d'un sujet; le rôle du dessin n'est pas de les voir, mais de les faire comprendre. Ils devront donc être rendus, comme l'ensemble lui-même, par leur aspect charactéristique. Chacun a, pourrait-on dire, sa forme en soi, que le réalisme intellectuel tient a lui conserver, même quand elle est incompatible pour l'oeil avec celle des autres elements qui lui sont réunis dans le même object et avec celle de l'objet qui les rassemble tous en lui.'[79]

As both child art and the art of the 'primitive' adult oppose intellectual realism to the visual realism of the 'civilised' adult, 'il est légitime de les réunir en un genre unique, auquel convient le nom d'art primitif. On pourra, pour tenir compte de l'âge des artistes, distinguer dans ce genre deux espèces, l'art enfantin et l'art primitif, mais ce deux espèces présentent exactement les même caractères'.[80]

Bataille's review of L'Art Primitif, in Documents, 7 (1930), was informed by Mauss' ethnological perspective, which rather differed from that of Lévy-Bruhl. Mauss, for example, held that there were structural similarities between 'primitive' and 'civilised' psychologies. Bataille agreed with Luquet's theory of the origins of art, and with the idea that it evolved from undirected mark making developed with imitative purposes. Whilst agreeing with him on the origins of art, Bataille did not agree with Luquet's theory of the development of figurative art. Specifically, he took objection to Luquet's

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[79] Ibid., p. 114: 'details are not parts of a whole, but are the attributes of a subject; the drawing's role is not that of showing them, but of making them comprehensible. Like the whole, these attributes will be depicted by means of their most characteristic aspect. Each one has its own form-in-itself that, in intellectual realism, is preserved even when, for the eye, it is incompatible with the object's other elements and the aspect of the object-in-itself' (my translation).

use of the development of figuration in child art as the model for understanding the development of pre-historic art. On a more general level, Bataille did not share Luquet's belief that ontogenesis recapitulated phylogenesis. In his counterargument, Bataille cited the existence of Aurignacian cave-paintings conforming to both of Luquet's figurative modes, child (or intellectual) realism, and adult (or visual) realism. The Aurignacian artist, unlike the child, Bataille concluded, further to the discovery of figuration chose between these two visions.

In L'Art Primitif, Luquet had expressed the opinion that the mark-making activities of the child, the Aurignacian and the graffiti artist alike, were motivated by the intent of leaving a personal sign. Bataille singled out this observation, and expanded upon it. He termed the impulse underlying mark-making activities altération. Whereas for Luquet the impulse to draw was initiated by pleasure, for Bataille it was motivated by the desire to impose oneself on things by marking them, by sadistically mutilating them. Destruction was the initial moment of this process of alteration. The stage following recognition by resemblance, intended as the moment of discovery of the random mark as sign, was also destructive. The development of the sign (towards greater likeness) by repetition proceeds from successive deformations, that is, a series of destructions.

Altération and déformation, for Bataille, were the processes at the basis of artistic production, and the counterparts of the creative impulse. In this respect, Bataille

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[80] Ibid., p. 248: 'it is legitimate to group them together in the same category, termed primitive art. Taking into account the ages of the artists, this category could be divided into two sub-categories, child art and primitive art, which, however, share the same characteristics' (my translation).

anticipates Stokes' emphasis on the attack, and defacement, that precedes and instigates the reparative creative gesture. As visual evidence in support of his argument, Bataille provided children's drawings, including several items by Lili Masson, the artist's nine years old daughter (fig. 77) and specimens of graffiti by Abyssinian children copied by Griaule from the lower surfaces of church columns and doors (figs. 78 and 79). He concluded that 'l'art, puisque art il y a incontestablement, procède dans ce sens par destructions successives. Alors tant qu'il libère des instincts libidineux, ces instincts sont sadiques'.[81]

Bataille characterised the child as brise-tout (breaking everything), the destruction of objects being the child's means of affirming his or her personality.[82] According to Green, this characterisation of the child was influenced by Freud, specifically the ideas on the instinct of aggression and destruction that he had most recently put forward in Civilization and its Discontents.[83] In the earlier Beyond the Pleasure Principle (1920), Freud referred to this as the death instinct, which counteracted Eros or the life instinct. This theory was reiterated in brief in Civilization and its Discontents, the French translation of which became available the year of its publication. The text had a considerable impact in the Documents milieu.

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[81] Bataille, Georges. 'L'Art Primitif', Documents, 2,7 (1930), p. 396: 'art, because art it undoubtedly is, proceeds by successive destructions, and inasmuch that it liberates libidinous instincts, these are sadistic' (my translation).
[82] Ibid., p. 390.
[83] Green, Christopher. 'The Infant in the Adult: Joan Miró and the Infantile Image' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 229 and footnote number 42.

Freud's belief in the law of recapitulation is implicit in his description of Totem and Taboo as an attempt 'to deduce the original meaning of totemism from the vestiges remaining of it in childhood – from the hints of it which emerge in the course of the growth of our own children'[84], and is explicitly stated, for example, in the following passage (a 1919 addition) from The Interpretation of Dreams:

> 'Dreaming is on the whole an example of regression to the dreamer's earliest condition, a revival of his childhood, of the instinctual impulses which dominated it and of the methods of expression which were then available to him. Behind this childhood of the individual we are promised a picture of a phylogenetic childhood – a picture of the development of the human race, of which the individual's development is in fact an abbreviated recapitulation influenced by the circumstances of life.'[85]

Indeed, important psychoanalytic concepts such as regression, the reversion under given circumstances from adulthood to infantile ('primitive') psychological states, were predicated on the view that ontogenesis recapitulates phylogenesis. In Civilization and its Discontents, Freud stated that 'a survival of all the early stages alongside the final form is only possible in the mind'[86], and consequently, that 'nothing once formed in the mind could ever perish, that everything survives in some way or another, and is capable under certain conditions of being brought to light again, as, for instance, when regression extends back far enough'.[87] Freud viewed regression negatively, linking it to neurosis, except in the instance of artistic creativity. In Totem and Taboo, Freud claimed that:

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[84] Freud, Sigmund. Totem and Taboo in The Origins of Religion, (Harmondsworth, Penguin Books, 1990), p. 50.
[85] Freud, Sigmund. The Interpretation of Dreams, (Harmondsworth, Penguin Books, 1991), pp. 699-700.
[86] Freud, Sigmund. Civilization and its Discontents, (New York, Dover Publications, 1994), p. 7.
[87] Ibid., p. 5.

> 'In only a single field of our civilization has the omnipotence of thoughts been retained, and that is in the field of art. Only in art does it still happen that a man who is consumed by desires performs something resembling the accomplishment of those desires and that what he does in play produces emotional effects - thanks to artistic illusion - just as though it were something real. People speak with justice of the "magic of art" and compare artists to magicians.'[88]

The 'primitive' and the child's thought processes shared, according to Freud, narcissism and omnipotence of thought, animism and belief in magic, a view to which Piaget also subscribed.[89] Lévy-Bruhl too had singled out mysticism as the principal characteristic of the mentality of 'primitive' populations.

Miró expressed something very similar to animistic beliefs, in referring to 'questa specie di presenza umana nelle cose'[90] that 'fa si che io non consideri un sasso, una roccia, come cose morte'.[91] A tree, Miró stated, 'non è un oggetto vegetale. È qualche cosa di umano'.[92] Hence the tree trunk with a sprounting ear in The Tilled Field of 1923-24 (fig. 44). In this painting, as in his Surrealist production, Miró saw himself as deepening 'the magical side of things' by revealing their 'secret life', rather than reproducing external appearances.[93]

Bataille's article 'Joan Miró: Peintures Récentes' followed his piece on Luquet's L'Art Primitif. It was a review of the artist's latest works, displayed in the show La Peinture

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[88] Freud, Sigmund. Totem and Taboo in The Origins of Religion, (Harmondsworth, Penguin Books, 1990), pp. 148-149.
[89] The 'primitive' included the 'savage' as well as the mentally ill. The full title of Freud's 1913 publication in fact is Totem and Taboo: Some Points of Agreement between the Mental Lives of Savages and Neurotics.
[90] Prat, Jean-Louis (Ed). Joan Miró: Le Metamorfosi della Forma, (Firenze/Milano, ArtificioSkira, 1999), p. 106: 'this kind of human presence in things' (my translation).
[91] Ibid., p. 106: 'makes me think of a stone, a rock, not as dead things'.
[92] Ibid., p. 106: 'is not a vegetable object. It is something human'.
[93] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bulfinch Press, 1993), p. 190.

au Défi, organised by Aragon at the Galerie Pierre (28th March to 12th April 1930). Miró showed his most recent output, a selection consisting mainly of papiers-collés, collages-objets and painting/objects constructions. Bataille featured reproductions of seven of these anti-paintings, characteristic of Miró's production from the 1928-1931 period, which the artist conceived as visual implementations of his desire to assassinate painting, expressed in an interview with critic Tériade (Efstratios Eleftheriades) published in the art column of the newspaper L'Intransigeant on 7th April 1930.[94] He also stated to Tériade that art had been decadent since the age of the caves, an affirmation that suggests awareness, on Miró's part, of the current debate linking childhood, children's art and the pre-historic origins of art.

Bataille grounded his presentation of Miró's work in his own development of Luquet's theories on the origins of art, according to which regression to a sadistically destructive and aggressive state was the necessary condition for the production of art. In his early paintings, 'Miró est parti d'une representation des objets si minutieuse qu'elle mettait jusqu'à un certain point la réalité en poussière, une sorte de poussière ensoleillée'.[95] Later, 'ces objets infimes eux-même se libérèrent individuellement de toute réalité et

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[94] Tériade quotes an artist who said that he wanted to assassinate painting, without citing his name. Miró has always maintained that the reference was to him. Miró had expressed the desire to murder painting as early as 1927. Notably, it was reported by art critic Maurice Raynal in his Anthologie de la Peinture en France de 1906 à Nos Jours, published in 1927. Breton and Leiris, both friends of the artist's since the early 1920s, have associated Miró's statement with the Surrealist activities of 1924-25. In this context it probably refers to Cubist painting, whilst at the later date this desire is directed at his own pictorial activities.

[95] Bataille, Georges. 'Joan Miró: Peintures Récentes', Documents, 2, 7 (1930), p. 399: 'Joan Miró's representation of objects is so detailed that it dissolved reality into dust, a kind of sun-drenched dust' (my translation).

apparurent comme une foule d'éléments décomposés'.[96] In fact, Bataille's concept of altération (as specified in a footnote to 'L'Art Primitif') expressed 'une decomposition partielle analogue à celle des cadavres'.[97] Since professing his wish to assassinate painting, in Miró's art 'la décomposition fut poussée à tel point qu'il ne resta plus que quelques taches informes'.[98] For Bataille, Miró's anti-paintings exemplified the sadistic impulses and destructive intents operative in the production of art.

Le Surréalisme au Service de la Révolution, in six issues published between 1930 and 1933, took over from La Révolution Surréaliste when it ceased publication in December 1929. The 'Second Manifeste du Surréalisme', published in the last number of La Révolution Surréaliste, marked the beginning of Breton's campaign for political engagement. It appeared in the same month as Cahiers d'Art's monographic edition dedicated to Klee, a book featuring a short text by the artist's friend and foremost biographer Will Grohman, and a selection of tributes by dissident as well as loyal (to Breton) Surrealist poets.

Both Klee and Miró's work had little place in Le Surréalisme au Service de la Révolution, which was primarily concerned with the debate on whether or not the Surrealists should join the Communist party. Unlike (for example) Bataille, Leiris, Masson and Artaud, Miró did not break completely with Breton, and kept up individual

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[96] Ibid., p. 399: 'these lowly objects individually free themselves from reality and appear as a crowd of decomposed elements' (my translation).
[97] Bataille, Georges. 'L'Art Primitif', Documents, 2, 7 (1930), p. 397: 'a partial decomposition similar to that of a corpse' (my translation).
[98] Bataille, Georges. 'Joan Miró: Peintures Récentes', Documents, 2, 7 (1930), p. 399: 'the decomposition was pushed so far that all that remained were some formless stains' (my translation).

friendships with a number of orthodox Surrealists. Nonetheless, he was marginalised for his refusal to commit to the political programme of the 'Second Manifeste'. When Breton occasionally reproduced Miró work in Le Surréalisme au Service de la Révolution, it presumably was because it validated automatism, as in the case of its December 1931 issue, dedicated to Breton's latest concept, the Surrealist object, in which Miró's sculpture-object Personnage was opposed to Giacometti's Suspended Ball.

After 1929, Documents became both Klee's and Miró's principal promoter on the Parisian art scene. Its first issue (April 1929), included an article on Klee by Georges Limbour, in which he commented on the similarities between the latter's painting and child art. Limbour wrote that 'en se gardant de pousser trop loin l'analogie, on pourrait se souvenir de certains dessins d'enfant, qui ne s'embarassent d'aucun souci capable d'entraver l'élan de leur imagination: perspective, logique, ressemblance'.[99]

In the two years of its existence Documents published three articles on Miró: Carl Einstein's 'Joan Miró (Papiers Collés à la Galerie Pierre)' in its fourth issue, Leiris' 'Joan Miró' in issue number five, and Bataille's previously mentioned 'Joan Miró: Peintures Récentes'. Einstein associated the sign-making quality of Miró's Surrealist 'dream paintings' to child art, also writing of the 'simplicité préhistorique' of his anti-

[99] Limbour, Georges. 'Paul Klee', Documents, 1, 1 (1929), p. 54: 'without pushing this analogy too far, we are reminded of certain children's drawings, from which all concerns, of perspective, logic or resemblance, that limit the imagination are absent' (my translation).

paintings ('on devient de plus en plus archaïque. La fin rejoint le commencement').[100] Leiris, perhaps the Surrealist closest in personal terms to Miró, wrote of the 'enfance, à la fois si sérieuse et si bouffonne, brochée d'une mythologie si primitive, reposant sur le metamorphoses des pierres, des plantes, des animaux, un peu comme dans les contes des peuplades sauvages, où tous les éléments du globe traversent de si invraisamblables avatars', expressed by Miró's painting.[101]

Einstein and Leiris, like Bataille, discussed the artist using 'the primitive as child' and 'the child as primitive' conceptualisations currently being re-stated by Luquet, whose ideas (alongside Levy-Bruhl's, Freud's and Piaget's) were debated within the Documents milieu, and were known to those who associated with it, including Miró. Indeed, according to Green, Documents created the context for, and the conditions for the reception of, this reading (the 'first artist metaphor') of Miró's artistic production up to 1930.[102] As Einstein's, Leiris' and Bataille's articles were the earliest to make the connection between Miró's art and contemporary assumptions about children's artistic productions, they introduced the practice of employing the epithet 'child-like' to describe his painting. On the other hand, the fact that a number of visual features of his production up to and including the anti-paintings lent themselves to be analysed in

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[100] Einstein, Carl. 'Joan Miró (Papiers Collés à la Galerie Pierre)', Documents, 2, 4 (1930), p. 243: 'prehistoric simplicity . . . we become more and more archaic. The ending rejoins the beginning' (my translation).
[101] Leiris, Michel. 'Miró', Documents, 1, 4 (1929), p. 264: 'childhood, so serious and so clownish, crossed by a mythology so primitive, resting on the metamorphoses of stones, plants and animals, not dissimilar to the stories of "primitive" populations, in which all of the world's elements pass through these so unlikely avatars' (my translation).

terms of their 'child-likeness', is proof of Miró's assimilation of these concerns. Bataille's analysis of Miró's anti-painting compared them to graffiti art, with which they shared maladresse, also child art's principal visual characteristic (evidently, in Miró's case, this lack of skill was simulated). Miró's earlier 'dream paintings', including Blue Landscape with Spider of 1925 (fig. 47), for example, are characterised by a graphic style the linearity of which is comparable to mark-making and graffiti, and by openness of signification (they share the ambiguity and indeterminacy of meaning typical of the child's early pictorials). They invite the viewer to 'see-into' the painting, to recognise the contents indicated by the painting's title. The viewer's experience replicates the moment in which Miró's 'saw' (or recognised) the forms he was drawing as signs for a woman, bird or star: 'rather than setting out to paint something, I begin painting and as I paint the picture begins to assert itself, or suggest itself under my brush. The form becomes a sign for a woman or a bird as I work'.[103] In terms of Luquet's theory of the origins of art, Miró's moment of recognition of the form as a sign amounted to a re-enactment of the child's accidental discovery of figuration. Miró's production prior to the 'dream paintings' also presents a number of features that justify Documents' reading of his work in terms of infantilism. In The Tilled Field (fig. 44), painted in his precisionist style, Miró used itemised detailing, multiple viewpoints, juxtapositions and transparency, all of which were regarded by Luquet as exemplifying child realism. The tree with a human ear attached to its trunk, instead, lends itself to be

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[102] Green, Christopher. 'The Infant in the Adult: Joan Miró and the Infantile Image' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 213.

read as an instance of the egocentricity and syncretism, typical according to Piaget of children's thought processes. These works, arguably, are Miró's response to the Documents milieu's assumptions on child art. Since then, critics have invariably noted and commented on the infantilism of Miró's painting, but only in relatively few instances (notably, Fineberg and Green) has this analogy with child art been systematically substantiated or pursued.

3.3 On Child Art

Today, it is inadmissible to link child art and the art of 'primitive' cultures as 'even the most primitive art is the product of societies which possess a high degree of cultural cohesion in which traditional practices of thought and behaviour play a controlling part. All this is absent from the life of the child who has yet to be initiated into this cultural domain'.[104] The dictum 'ontogenesis recapitulates phylogenesis', which underpinned the grouping together of these diverse artistic forms under the 'primitive' heading, has long been scientifically discredited.

Many of the ideas on children's art that informed the Documents' authors interpretation of Miró's work in terms of infantilism are still current, while others have been revised or abandoned. After Luquet, the developmental psychology of picture production made few advances until the publication of Rudolf Arnheim's Art and Visual Perception: A

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[103] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall. 1996), p. 211.

Psychology of the Creative Eye (1954), and today it is no longer generally accepted that the child's artistic abilities' development follows a linear evolution from purposeless scribbling to illusionistic line drawing. This notwithstanding, for John Willatts, 'much of Luquet's theory of intellectual and visual realism can be preserved if it is restated in more modern terms'.[105]

For Luquet, as we have seen, the development of artistic abilities was a process that culminated in illusionistic picturing. Modernism established that the function of art was no longer the imitation of nature, consequently that linear perspective was not a system of depiction superior to all others, and these have since ceased to be the standards against which the child's artistic abilities are measured. Also, during the1970s, the distinction began to be made between competence, or the child's (abstract) ability for pictorial representation, and his or her (actual) performance, as limited by factors such as motor control, memory and capacity for planning ahead in the drawing sequence. It has been demonstrated that the young child's graphic performance often falls short of his or her competence.

In more recent accounts of the development of drawing, the repertoire, intended as 'the capacity to generate and use well an entire range of visual languages', has replaced the single endpoint, which in the case of Western cultures is the acquisition of the drawing

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[104] Meeson, Philip. 'In Search of Child Art', British Journal of Aesthetics, 25, 4 (19850, p. 370.
[105] Willats, John. 'Child Art', Macmillan Dictionary of Art, (London, Macmillan, 1996), p. 588.

skills enabling realistic picturing.[106] Whereas conventional developmental studies, such as Analyzing Children's Art (1970) by Rhoda Kellogg (from which I draw extensively in the following pages), considered the drawing systems invented by the child on the way towards pictorial realism as preparatory, today these are understood as 'alternative and continuously useful'.[107] In the light of this, the development of the child's artistic abilities has been reconceived as 'yielding not one type of drawing, but a repertoire of visual languages, as well as the wit to know when to call on each'.[108]

Although dated, and notwithstanding that it is a later example of Luquet's ontological presentation of the development of artistic abilities in childhood, Analyzing Children's Art retains its validity, insofar as its characterisation of the visual contents of each stage of the development of children's drawings is concerned (to which my use of it in the discussion that follows is limited), on the strength of the enduring value of much of Luquet's theory of intellectual and visual realism noted by Willatts.

Kellogg's four developmental stages cover the period from first or basic scribbles (the human child's mark-making activities begin between eighteen and twenty-four months) to the age of five, when art education usually begins, and the child is invited to copy the schemas provided. Scribbling is a locomotor activity, and a self-fulfilling form of play; it is also pleasure-orientated. Basic scribbles (fig. 80) are line formations suggesting shapes (circles, rectangles, triangles) the production of which does not require visual

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[106] Wolf, Dennie and Martha Davis Perry. 'From Endpoints to Repertoires: Some New Conclusions About Drawing Development', Journal of Aesthetic Education, 22, 1 (1988), p. 33.
[107] Ibid., p. 18.

control of hand movement. By the age of two, increased hand-eye coordination enables children to guide their scribbling movements so as to form placement patterns (fig. 81). This controlled shaping produces purposeful half- and quarter-circles, rectangles, triangles, arches, etc. In Kellogg's experience 'children perceive and remember those scribbles that suggest shapes; scribbles that do not suggest shapes are not so easily recalled. The shapes to be found in children's art evolve from the children's perceptions of their own scribbling'.[109]

By the age of three, children are drawing diagrams, consisting of single and frequently unbroken lines employed deliberately to form crosses and to outline circles, triangles and other shapes (fig. 82). These lack in geometrical precision and are often combined with scribbles and other diagrams, or both. A unit of two diagrams is a combine (fig. 83), whereas three or more diagrams produce an aggregate (fig. 84). Diagrams indicate an increasing ability to make a controlled use of lines and to employ memory, and a degree of planning on the child's part.

From these, children move on to produce designs and then pictorials. Designs are combinations and aggregations of diagrams, typically produced between the ages of three and four to five. Kellogg designates these balanced line formations as mandalas and 'mandaloid' formations (fig. 85), suns (fig. 86) and sun-derived humans (fig. 87), radials or lines radiating from a point or small area (fig. 88). So far, the child's artistic development is pre-representational, in that the child is unable to reproduce, in his or

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[108] Ibid., p. 18.

her drawings, subject matter recognisable by the viewer. The pleasure that the child derives from his or her artistic efforts is brought about by the combination of motor/ muscular activity and vision, or the producing of something visible that was not there before. Visual pleasure, in this pre-representational stage, is independent of any association.

The pictorial stage is entered at around four years of age. Children draw representations of humans (figs. 89 and 90), animals (fig. 91), buildings (fig. 92), vegetation (fig. 93), transportation (fig. 94), etc., which for Kellogg maintain many of the characteristics of their earlier drawings.[110] By now, the child has a repertoire of increasingly complex marks, and the muscular activity required to produce them is visually controlled. The child begins to notice that his or her drawings resemble real objects, which leads him or her to combine the different types of marks produced by different limb movements in order to represent real objects. This is not discovery and imitation on the child's part, according to Arnheim, but invention of an equivalent: 'if the child makes a circle stand for a head, that circle is not given to him in the object. It is a genuine invention, an impressive achievement, at which the child arrives only after laborious experimentation'.[111] Luquet termed this the stage of fortuitous realism, during which children begin to notice chance resemblances. At around the age of four, it gives way to

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[109] Kellogg, Rhoda. Analyzing Children's Art, (Palo Alto, Mayfield Publishing, 1970), p. 31.
[110] Ibid., p. 40.
[111] Arnheim, Rudolf. Art and Visual Perception: A Psychology of the Creative Eye, (Berkeley, University of California Press, 1974), p. 168.

the successive stage of failed realism, in which the child's attempts at pictorial realism fail due to lack of skill.

Howard Gardner refers to Kellogg's pictorial stage as the 'flowering' of the child's graphic activities.[112] It culminates at the end of the pre-school period, in the 'special fresh exploratory flavour'[113] of six-years-olds' 'characteristically colourful, balanced, rhythmic, and expressive' drawings.[114] Art as a spontaneous activity, and a self-sufficient form of play (in that its aim is achieved by making a personal mark, not subordinated to representation), has ceased entirely by the time the child is eight. The period of flowering has given over to 'the stage of literalism'[115], described by Gardner as 'a pedantic preoccupation with the photographic aspect of drawings'.[116] The schoolchild takes external reality as his or her model, which is reproduced more or less awkwardly but nonetheless with figurative intent (within the limits of the child's abilities, reality is reproduced as objectively and as accurately as possible). The child's interest in free graphic expression is replaced by concerns such language, games, social relations, etc., and a preoccupation with conformity, 'proper behaviour and exact rule-following'.[117] That 'perhaps for the first time, the agenda of the child has come to

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[112] Gardner, Howard. Artful Scribbles: The Significance of Children's Drawings, (London. Jill Norman. 1980), p. 11.
[113] Ibid., p. 143.
[114] Ibid., p. 11.
[115] Ibid., p. 158.
[116] Ibid., p. 148.
[117] Ibid., p. 158.

resemble that adopted by the surrounding culture' is reflected in the 'literal' quality of the schoolchild's artwork.[118] The stage of art of pure creativity is over.

The child's first pictorials are made of simple shapes and lines; initially, these are sufficient to produce a drawing that will fulfill the conditions the child expects it to meet, which are not those of realistic reproduction. The first pictorials are not intended to depict specific objects, as they refer to 'the entire class or represent an ideal type', or to the category as opposed to an identifiable particular.[119] These prototypical representations incorporate only those features, of the physical appearance and/or the function of an object, necessary to identify the category to which it belongs. As Arnheim notes, in these drawings 'children limit themselves to representing the overall qualities of the objects', one reason for this being the child's still limited artistic abilities.[120] At this point of his or her artistic development, in fact, the child lacks the skills required 'to make those fine distinctions that allow the identification of one dog as against another, one person in contrast to another'.[121] These early pictorials also reflect the child's conceptual organisation, which at the age in question is constituted at a rather general level.

Later pictorials are increasingly more complex. According to Gestalt theory, the retina of the child's eye (looking at his or her drawings) sees millions of dots reflected from

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[118] Ibid., p. 158.
[119] Ibid., p. 65.
[120] Arnheim, Rudolf. Art and Visual Perception: A Psychology of the Creative Eye, (Berkeley, University of California Press, 1974), p. 164.
[121] Gardner, Howard. Artful Scribbles: The Significance of Children's Drawings, (London, Jill Norman, 1980), p. 65.

the lines and the paper on which they are drawn. It is up to the brain to 'organize these dots into meaningful Gestalts, that is, into shapes that "make sense"'.[122] What the child sees (or makes sense of) depends on individual maturity, experience and expectations. And what the child perceives 'is in part the consequence of what he expects to perceive and what he is used to perceiving'.[123] As we have seen, Luquet termed this intellectual realism and opposed it to visual realism, the older child and the adult's view-specific or viewer-centred response. The earlier intellectual realism is summarised in the familiar aphorism: 'the child draws what he or she knows (about the object) rather than what is seen'. What the child knows about the object is made up of what is seen by the child perceptually, and what he or she knows about the object conceptually (which explains why children's drawings include features not visible from the child's viewpoint). The internal model, that seen in the 'mind's eye', mediates between the child's observation of the object, scene, etc. and the ensuing pictorial.

According to Constance Milbrath, young children rarely draw from live models, meaning that they do not rely on looking at their subject matter to produce a drawing of it. They rely instead 'on internal schemas that represent sensory-motor formulas derived largely from information encoded in memory'.[124] These memory representations are 'filled in' by conceptual knowledge.[125] Young children's drawings evoke 'the tension between specific visual instances and their abstracted conceptual representation. The

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[122] Kellogg, Rhoda. Analyzing Children's Art, (Palo Alto, Mayfield Publishing, 1970), p. 11.
[123] Ibid., p. 8.
[124] Milbrath, Constance. Patterns of Artistic Development in Children: Comparative Studies of Talent, (Cambridge, Cambridge University Press, 1998) p. 10.

child tries to find a balance between what she *knows* and what she *sees* by producing a drawing that conserves these abstracted concepts but can still be recognized visually'.[126]

What the child knows is formed on the basis of his or her experience of reality, which in turn depends the level of his or her psychological development. In the pages that follow, I will be discussing the child's experience of reality as it is conceived by authors writing from the viewpoint of the artistic productions of childhood, in terms of Freudian and Kleinian psychoanalytic theory.

Piaget, as we have seen, characterised the psychology of children between the ages of three and seven as egocentric, meaning that the child's perceptions are subjective: he or she is unable to separate himself or herself, as subject, from the surrounding environment. In Civilization and Its Discontents, Freud termed 'oceanic feeling'[127] the state of 'limitless narcissism' described by Piaget as egocentricism.[128] More precisely, Freud described as oceanic that psychological state which, in adulthood, replicates ego-feeling in early infancy (differing in this from Piaget, for whom egocentric thinking was typical of childhood). According to Freud, 'when the infant at the breast receives stimuli, he cannot as yet distinguish whether they come from his ego or from the outer world'.[129] As the infant develops, 'he learns a method by which, through deliberate use of the sensory organs and suitable muscular movements, he can distinguish between

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[125] Ibid., p. 364.
[126] Ibid., p. 213.
[127] Freud, Sigmund. Civilization and its Discontents, (New York, Dover Publications, 1994), p. 7. It should be noted that Freud was analysing the oceanic feeling in the context of religion, and the religious experience.
[128] Ibid., p. 7.

internal and external - what is part of the ego and what originates in the outer world - and thus he makes the first steps towards the introduction of the reality-principle'.[130] This primary ego-feeling is preserved and is psychologically re-accessed, under certain (regressive) conditions, in adulthood. In Totem and Taboo, Freud had also posited that artistic production and its reception were the only cases of non-pathological reversion to the psychological configurations typical of childhood. Moreover, these instances were socially valued.

The child's (primary) thought processes, in Freud's psychoanalytic theory, function largely according to the pleasure principle. In adulthood, primary thinking is retained in the unconscious, and in those conscious activities that are fed by it. Fantasies, the contents of the imagination (the subject's inner reality), are the conscious derivatives of unconscious phantasies. Secondary thought processes, instead, are operative in the pre-conscious and the conscious. The ego, which is regulated by reason (or the reality principle of secondary thought processes), forms itself in childhood. In childhood, the boundaries between consciousness and the unconscious are more permeable as the ego, the psychic agency responsible for repression, and censorship, is still in the process of being formed. The conflation of internal and external realities typical of child thought is due to the fact that the derivatives of unconscious material access consciousness with relative ease. It is the interaction of these two agencies that determines the child's experience of reality, which is characterised by a high degree of subjectivity. When the

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[129] Ibid., p. 3.
[130] Ibid., p. 4.

adult re-accesses this mode of perception, he or she experiences what Freud termed oceanic feelings.

The oceanic feeling, for Freud, replicated the infant's experience of fusion with the maternal breast. From a Kleinian perspective, the experience of mergence with the good (part-)object is typical of the paranoid-schizoid position. Klein's choice of the term 'position' refers in fact to a configuration of object-relations, anxieties and defences that persists throughout life.[131] For Segal, following Klein, the production of art is rooted in the reparative impulses of the depressive position, and the principal factor of the aesthetic experience is identification, on the viewer's part, with the artist's resolution of the depressive situation.[132] According to Stokes, whose theories were informed by Kleinian psychoanalysis, the work of art communicates both the experiences of mergence with and aggression towards the good maternal breast of the paranoid-schizoid position, whilst also expressing reparation and the acceptance of the mother as independent from the infantile self (on which the reparative process is predicated), which are characteristic of the depressive position.[133] In Winnicottian theory, the infant's experiences of fusion with and differentiation from the mother are re-accessed by the child whilst playing.[134] Adult aesthetic activities are a continuation of childhood

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[131] Segal, Hanna. Introduction to the Work of Melanie Klein, (London, The Hogarth Press, 1978).
[132] Segal, Hanna. 'A Psychoanalytic Approach to Aesthetics', International Journal of Psychoanalysis, 33 (1952), pp. 196-207.
[133] Stokes, Adrian. 'Form in Art: A Psychoanalytic Interpretation', Journal of Aesthetics and Art Criticism, 2 (1959), pp. 193-203.
[134] Winnicott, D.W. 'Transitional Objects and Transitional Phenomena', originally published in the International Journal of Psycho-Analysis, 34 (1953), and 'The Locations of Cultural Experience', originally published in the International Journal of Psycho-Analysis, 48 (1967), reprinted in Playing and Reality, (London, Routledge, 1997).

play, which occupies the borderline between subjective fantasy and objective perception. The aesthetic experience, like play, collapses the (permeable) boundaries between self and other. This mode of experiencing reality, in which the individual's perceptions of 'me' and 'not-me' (according to Winnicott's terminology) are conflated, is characteristic of childhood. The primary ego-feeling of infancy is preserved throughout childhood in play activities (spontaneous drawing is a form of play), and is re-experienced by the adult engaged in aesthetic activities.

In general, there is agreement between psychoanalytic authors writing from a Kleinian Object-Relations perspective, and Freud's conception of infant and child psychology as characterised by the growing ability to distinguish internal from external realities, to separate self from other. Stokes and Winnicott, notably, follow Freud in characterising the aesthetic as an experience of fusion or one-ness with the work of art, that replicates (in adulthood) the child's habitual mode of perception of the world.

This analytic conception of the child's experience, in which what will later diverge as reality and imagination are conflated, is reflected in his or her pictorials. According to Freud, the primary processes, which are predominant in children's thinking and that remain operative, in adulthood, in the unconscious and in (conscious) activities such as those of the imagination, function plastically, that is, they give rise to visual conceptions. Because of the ego's state of under-development, unconscious material can emerge into consciousness relatively uncensored in content and form, and interact with either what is seen (if the child is drawing from a live model), or with what is remembered of the subject-matter, to form the mental representation that provides the basis for the pictorial.

Piaget too had characterised the young child's psychological processes as dominated by figurative thought, which 'relates to the mental reproduction of objects, events, and relationships experienced in the world'.[135] The figurative processes involved in the drawing activity include visual exploration and sensitivity to visual details, visual memory and mental representation.[136] Seeing, remembering and doing are the activities primarily involved in the drawing process. Seeing refers to the activity of perceiving external reality in terms of forms, shapes and surface features; remembering relates to visual memory, to the ability to recall images to serve as referents; doing reflects the attention directed to the act of drawing itself.[137] The graphic activities of the young child, who rarely refers to the live model even when provided with one to draw from, rely on visual memory and mental representations constructed from things seen, 'filled in' with conceptual knowledge.

Drawing, at this stage of the child's development, also constitutes 'an important and perhaps primary vehicle of expression'.[138] Graphic activities aid the child in confronting his or her feelings, fears, anxieties and wishes, which 'are nowhere so clearly addressed and articulated as in the drawings'.[139] The contents of the child's inner life, conscious and unconscious emotions, fantasies and desires, contribute to the 'formation' of the imaginary inner model. This mental representation, which provides the basis for the

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[135] Milbrath, Constance. Patterns of Artistic Development in Children: Comparative Studies of Talent. (Cambridge, Cambridge University Press, 1998) p. 11.
[136] Ibid., p. 12.
[137] Ibid., p. 355.
[138] Gardner, Howard. Artful Scribbles: The Significance of Children's Drawings. (London, Jill Norman, 1980). p. 11.
[139] Ibid., p. 268.

child's pictorials, mediates the externalisation of psychological realities occurring in the drawing process. The child's internal reality thus finds expression, or plastic realisation, in his or her pictorials.

Kellogg agrees that the beginning of expressive movement, intended as 'the draftsman's momentary state of mind as well as his more permanent personality traits' is detectable from the child's earliest pictorials onwards.[140] The child's state of mind shapes the inner model that is the pictorial's imaginary starting point, and is reflected in the body language that translates this mental representation into a pictorial.

Importantly, whilst the child is physically engaged with his or her materials in the act of drawing, the internal model undergoes continuous development. For children, drawing is a highly pleasurable activity, comparable to sensory-motor play. As with playing, the graphic activity is self-fulfilling in that the effort it requires is not (usually) finalised to an explicit end. The inner model is adapted and modified according to the circumstances (real and imaginary) that the drawing process gives rise to. An example of this is the exploitation of accident routinely occurring in children's pictorials. Synesthesia, whereby the child readily and easily effects translations across sensory systems, for example when sounds evoke colours, or movements of the hand suggest words or a narrative, is an important contributing factor to the vivacity, and playfulness, characteristic of younger children's pictorial. It is at its height between the ages of five

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[140] Arnheim, Rudolf. Art and Visual Perception: A Psychology of the Creative Eye, (Berkeley, University of California Press, 1974), p. 171-172.

and seven, and it enables the child to move between expressive media, combining these forms of expression and playing them off against each other.

From the time of the child's earliest pictorials, he or she 'functions as an artist with a repertory of visual ideas', and has developed a personal style of drawing.[141] These first pictorials reveal a preference for certain shapes and constructions, and for some effects (produced by variations of muscle pressure and eye attention) over others. Pictorials, unlike the art-works that precede them, are recognisable by the adult as the work of one child rather than another.

As the child progresses, many of the features of the previous developmental stage are incorporated into his or her new drawings. Moreover, the shapes of the child's early art-works, as far back as the basic scribbles, are common to the work of adults and children alike and, for Kellogg, are observable in the drawings and paintings of all cultures. The simplest, most elementary aesthetic forms used by adult artists approximate the shapes present in children's pictorials (mandalas and suns being the link between adult and child art). According to Kellogg, child art contains the line formations and basic shapes 'most commonly used in all art, including representational work'.[142]

As the child's knowledge and artistic abilities increase, his or her pictorials become more complex, and more 'realistic' (at this stage, however, the child's aim is presentational rather than representational). Luquet's child or intellectual realism

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[141] Kellogg, Rhoda. Analyzing Children's Art, (Palo Alto, Mayfield Publishing, 1970), p. 52.
[142] Ibid., p. 44.

gradually begins to give way to adult realism from the age of six. By the age of eight or nine, visual realism has completely taken over: the child's preoccupations are representational, and his or her efforts are directed towards achieving mimetic realism.

Between the ages of three and seven, the child goes from constructing his or her drawings from a limited repertoire of simple, geometric-like forms to sketching, from a constructional style to contoured forms. The child is motivated by a (culturally determined) search for realism, to which increasingly skilled, visually controlled actions and a developing ability to plan spatial arrangements and execute actions in proper sequential order, contribute. However, in the early school years the child's preoccupation with graphic expression wanes. According to Gardner, it resurfaces 'only in a select group of youngsters – perhaps those with special talent, perhaps those with no alternative means of self-expression, perhaps those with a supporting environment, unusual motivation, or even marked obstinacy'.[143]

Like the child, the Modernist artist worked with, and explored the expressive potential of, basic pictorial elements including lines and simplified, quasi-geometric shapes. Modernist art substituted the three-dimensionality of pictorial illusionism with flatness, and rejected the representational aims of the Western academic tradition in favour of what Kandinsky, in Concerning the Spiritual in Art, termed the principle of internal necessity. This was one of Expressionism's most widely read documents, and Klee's

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[143] Gardner, Howard. Artful Scribbles: The Significance of Children's Drawings, (London, Jill Norman, 1980), p. 11. Gardner also lists heredity, opportunity, early training, tremendous energy, social climate,

pictorial practice, and his writing, were heavily influenced by it. Kandinsky's inner necessity conceptually approximates the internal model on which, according to Luquet, the child's artistic productions are based. In terms of creative working methods, reliance for pictorial content on the artist's internal reality is Modernism's single most important borrowing from child art and from 'primitive' art forms in general.[144] The 'primitivist' appearance of much of Modernist art, apart from those instances of direct borrowings from 'primitive' sources, derives from it not being representational (which, in turn, is a direct consequence of it being based on the internal model). This is certainly the case with Klee and Miró, whose painting is specifically, and invariably, noted for its 'child-likeness'. Most commentators fail to differentiate between those (relatively few) works that are 'child-like' in style, i.e. presenting a number of specific borrowings from, or visual similarities with, child art and (the majority of) other works that, inspired by the non-representational and emotionally expressive aims attributed to 'primitive' art in general, are best referred to as 'primitivist' or indirectly 'child-like'. Klee's Winter Day, Just Before Noon of 1922 (fig. 11), for example, presents direct borrowings from one of his childhood drawings (fig. 10); by contrast, a work such as Fish Magic, 1925 (fig. 18) is more appropriately described as 'primitivist'. Blue Landscape with Spider (fig. 47) is an instance of Miró's Surrealist 'dream paintings', in which pictorial content is reduced to the shapes and linear formations (i.e. the radial occupying the left of the composition)

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compulsiveness and identification as some of the factors contributing to artistic creativity in adulthood (p. 267).

[144] Undoubtedly, the 'mind's eye' participates in the creation of art independently of its figurative, or lack thereof, content - indeed, it accounts for the artist's subjective, and individual, pictorial style. However, when representational concerns are eschewed, as in the case of Modernist art, the internal model

of the child's pre-pictorial graphic productions. Miró's earlier Nord-Sud, 1917 (fig. 41), by comparison, is indirectly 'child-like', in the sense that its pictorial aim is emotional expressiveness.

Klee and Miró's reputation for 'child-likeness' is therefore undeserved, stemming, as it does, from a relatively small number of effectively 'child-like' pieces produced during the years in which Klee and Miró established themselves as leading artists of their generation. Even in those instances of effective or stylistic 'child-likeness', though, the disparity between the adult artist and the child's achievements is more apparent than any shared formal similarity.

Norman Bryson differentiates between the glance, 'a furtive or sideways look' and the gaze, which is 'prolonged, contemplative'.[145] My contention is that the 'child-likeness' perceived by the glance is contradicted by the gaze, which brings about the realisation of how 'un-childlike' these (glanced at) paintings by Klee and Miró actually are. The more lengthy and thorough gaze is able to perceive the borrowings from child art in the broader context of the painting as a whole, to the shaping of which compositional concerns such as those with balance, rhythm, etc. that, importantly, do not play a (conscious) role in child art, have contributed. Herein lies the most significant difference between adult art and children's artistic productions: these are not regulated by aesthetic considerations. Whereas the child's artistic activities are motivated by

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necessarily becomes the 'protagonist' of the work. All art, viewed from this perspective, is inherently 'childish' in that, similarly to child art, its creation involves (in varying degrees) this internal model.
[145] Bryson, Norman. Vision and Painting: The Logic of the Gaze. (London, Macmillan Press, 1983), p. 94.

locomotor pleasure, sensory gratification and psycho-emotional expressive needs, in the adult artist these motivations, whilst still operative, are subordinated to conscious aesthetic concerns. The adult artist's activities, unlike the child's, are aimed primarily at the production of an aesthetic, visually gratifying object (albeit that each successive artistic generation negotiates this conception anew on the basis of its participants' individual, conscious but also unconsciously influenced, contributions). Unlike the child, who is unself-conscious, the adult artist never loses consciousness of himself or herself as a painter, sculptor, etc. As Klee once noted: 'never forget: the child knows nothing about art'.[146]

The child has little, if any, interest in the final product of his or her graphic activities. Also, unlike the professional artist, the child enjoys only partial command over the artistic media. The child is at times, but not always, able to achieve what he or she has in mind (if indeed the child has an explicit intention, which is usually not the case). In contrast with the child, the professionally trained artist has the technical skills, the capacity to plan ahead and follow a project through, and the knowledge of art historical practices and conventions, by means of which to meet personal aesthetic concerns. Notwithstanding which, the artistic manifestations of adulthood are rooted in the child's 'preconscious sense of form, his willingness to explore and to solve problems that arise, this capacity to take risks, his affective needs which must be worked out in a symbolic

[146] Quoted from 'The issue of Childhood in the Art of Paul Klee' by O.K. Werckmeister, Arts Magazine. 52, 1 (1977), p. 147.

realm'.[147] The adult artists' aesthetic concerns, to which the creative and pictorial effort is subordinated, account for the sense of 'controlledness' that transpires from 'child-like' pieces of visual art when these are seen side-by-side to children's drawings (this was my experience of seeing paintings by Miró and Klee exhibited alongside a selection of pictorials by nursery and primary school children in Tate Liverpool's Primary Vision display). By contrast, child art characterises itself for its 'unboundess', which undoubtedly is a reflection of the fact that, for children, drawing is an activity motivated by the psycho-motor pleasure it yields. This enjoyment derives from the bringing about of something that previously was not there (sensory pleasure is also an integral aspect of the adult artist's creative experience, a point made by Arnheim), which in turn relates to the (physical) expression of emotions, feelings, etc.[148] The child 'still inarticulate but already harboring many important if ineffable feelings, resorts spontaneously and with deeply felt need to the media at his disposal – most often and most significantly, to drawing'.[149] Likewise, painting enables the adult artist to articulate feelings and convey meanings otherwise inexpressible (and this, according to Gardner, is the most direct and genuine link between adult and child art). But whereas the artistic activities of childhood are motivated by the need for self-expression, and the pleasure yield made available by the discharge of psychological material, the adult artist directs these

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[147] Gardner, Howard. Artful Scribbles: The Significance of Children's Drawings. (London, Jill Norman, 1980), p. 269.
[148] Arnheim, Rudolf. Art and Visual Perception: A Psychology of the Creative Eye. (Berkeley, University of California Press, 1974), p. 171.
[149] Gardner, Howard. Artful Scribbles: The Significance of Children's Drawings. (London, Jill Norman, 1980), p. 268.

motivations towards the creation of an object in which personal aesthetic needs are satisfied.

Notwithstanding which, as previously noted by Kellogg, the basic pictorial shapes of all adult art, independently of whether or not it is representational, visually replicate the simple shapes and elementary line formations of the child's earliest pictorials. Kellogg characterises the artist as an individual who

> 'Actually utilizes childhood's self-taught aesthetic forms and releases energy for art similar to that released in childhood. He does this with controls learned through great discipline, acquired with age and practice. The artist's "self-regulated regression" returns to scribblings but is not truly regressive if the purpose of the return is the utilization of scribblings' aesthetic essence in an adult manner. The Scribbles and the pre-pictorials of child art are the *materia prima* of all art. The use to which they are put is determined by the emotional and artistic maturity of the user. Every individual possesses the images of child art, but only the artist uses them consciously and with discipline, bringing them to life as the formal aspects of his work with paint, pen, or other materials.'[150]

The conclusion to be drawn is that all adult art (independently of whether or not it is using 'primitive' or child art as a resource) is 'child-like', insofar as the adult artist's pictorial style is a development of the favourite shapes, forms and effects present in his or her own childhood pictorials. According to Kellogg, in fact, even the earliest of the child's pictorials reveals a personal style developed from carry-overs from the stages preceding the pictorial that is, thereafter, retained and further developed.

From a psychoanalytic perspective all art is in one sense and without distinction 'childish' insofar as the adult artist whilst creating (and in order to create), re-accesses the emotional configurations typical of the child's object-relations. These experiences

are unconsciously, and symbolically, re-enacted in the artist's pictorial gestures (from this point of view, form carries meaning additional to that derived from recognisable content). Klee and Miró's art is also 'childish' in another sense: their working methods borrowed from the devices routinely used by children whilst drawing, notably that of referring to the internal image as opposed to the external model. The internal model on which, in varying degrees, all works of art are based, is explained in Freudian terms as a mental image in which external appearances and the (plastic) fantasy derivatives of unconscious material, or the repressed infantile emotional experiences constitutive of the unconscious, are conflated. In Miró, but also in Klee's case, art's inherent 'childishness' was allowed a broader scope for manifestation by their choice of a non-representational pictorial style informed by 'primitivist' concerns with spontaneity and expressiveness (which would have facilitated the emergence, at the level of physical pictorial gesture, on unconscious related material), and based on internal imagery. Klee and Miró derived their 'primitivist' or indirectly 'child-like' as well as their effectively 'child-like' pictorial styles from any available recollections of their own experiences of drawing and painting in childhood and, more importantly, from their unconsciously retained early pictorial styles, given 'that the human mind is predisposed to see and to retain certain abstract Gestalts produced by spontaneous scribbling movements in childhood'.[151] These provided the basis from which Miró and Klee developed, with limited (artistic) intervention, the linearity and formal simplicity of their 'primitivist'

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[150] Ibid., p. 235.
[151] Kellogg, Rhoda. Analyzing Children's Art, (Palo Alto, Mayfield Publishing, 1970), p. 111.

works.[152] Their effectively 'child-like' style was achieved by adding, in the aesthetic elaboration of these paintings, specific borrowings from child art. The (unconscious) 'childish' content attributed to art in general by psychoanalysis, in these works, is expressed in a 'child-like' form.

3.4 Manifestations of the 'Child-Like' in Klee's Artistic Production

Klee is the first of the two minor case studies proposed in the introduction. Klee's 'child-likeness', whilst invariably commented upon in art historical literature, is subjected to systematic investigation in relatively few instances. In the writings of Fineberg and Marcel Franciscono, and also of Goldwater, J.S. Pierce and O.K. Werckmeister, Klee's production is convincingly linked to children's drawings. Fineberg, Franciscono and Werckmeister, in particular, have documented the effective 'child-likeness' (that is, their specific borrowings from child art) of a number of Klee's works. By concentrating on such works, and highlighting the ways in which they differ from their child art sources (their visual borrowings notwithstanding), I aim to produce comparative material for my discussion of Miró's 'child-likeness'. Chagall, unlike Klee and Miró, painted in a broadly 'primitivist' style visually indebted to folk art, and thus to the older child's artistic productions. This notwithstanding, my discussion of Chagall

[152] That is, compared to aesthetic elaboration required, for example, by figurative art, in which the basic elements of childhood pictorials, in order to create likeness to external appearances, are re-worked (or covered over) to the extent that they are all but disappear.

(and his comparative value in the context of my research) centres on the fact that, similarly to Miró, his pictorial themes were put together from childhood memories.

Franciscono has written that, 'with the possible exception of Jean Dubuffet, no artist has been more identified with the art of children than has Paul Klee; certainly none has made more varied and persistent use of it'.[153] The diagrammatic simplicity of Klee's compositions, and his consistent use of scribbled forms, independently of whether or not he was borrowing from it, undoubtedly encouraged the association of his painting with child art. However, the principal reason for this perception of his work was Klee's active encouragement of it (this was the case at the least up to the mid-1920s, after which a change of heart took place).[154]

As early as 1912, in fact, Klee had publicly encouraged the association of der Blaue Reiter's painting (and, by extension, his own) with children's art.[155] One of the earliest positive appraisals of the 'child-like' quality of his pictorial style was offered by the art critic Herwarth Walden in Einblick in die Kunst: Expressionismus, Futurismus, Kubismus (1917), whereas Theodor Däubler in 'Paul Klee', Das Kunstblatt (2, 1918), characterised Klee as a 'painter who perceives like a child in his adult age' (these two authors, like most of the early promoters of Klee's work, were keen to underline that its

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[153] Franciscono, Marcel. 'Paul Klee and Children's Art' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 95.

[154] The cultural circumstances of Klee's encouragement of this identification of his painting with child art are specifically charted in 'The Issue of Childhood in the Art of Paul Klee' by O.K. Werckmeister, Arts Magazine, 52, 1 (1977), pp. 138-151, to which the following paragraphs are indebted.

[155] In Klee's previously mentioned review of der Blaue Reiter's first exhibition, published in Die Alpen, January 1912.

'child-likeness' ensued from deliberate formal simplifications).[156] By 1924, however, Klee was publicly objecting to the association of his work with children's art. That year, in a programmatic speech delivered in Jena on the occasion of the opening of an exhibition of his works at the Kunstverein, Klee reacted against the public perception of his art as 'child-like': 'the tale of the infantilism of my drawing must have arisen from those linear formations in which I tried to unite the idea of an object – let's say a person – with a pure representation of the element of line'.[157] Klee was defending the professional basis of his work's 'child-likeness' from the common misconception arising from the conflation of infantilism, the pejorative term implying artlessness commonly employed by conservative criticism, and 'child-likeness', in the affirmative evaluation used by the avant-garde. If, prior to this date, Klee had adopted a pictorial style indebted to children's art for the sake of its expressiveness, in the Jena lecture he was claiming the opposite: that the 'child-likeness' of his work was the by-product of a controlled process aimed at realising purity of form within the composition.[158]

Klee's interest in childhood and children's drawings dates from as early as 1902 when, after coming across some of his own childhood drawings in his parents' storage, he

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[156] Quoted from 'The Issue of Childhood in the Art of Paul Klee' by O.K. Werckmeister, Arts Magazine, 52, 1 (1997), p. 144.

[157] Quoted from 'Paul Klee and Children's Art' by Marcel Franciscono, in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 95.

[158] By 1924, the political climate of Germany was changing, and there was growing public hostility towards the Bauhaus. Whereas the school's earliest pedagogical efforts had been directed towards the development of artistic talent, or the liberation of its students' creative powers, by 1924 Walter Gropius and the majority of the Bauhaus masters were moving towards a 'professional, constructive, and economically viable conception of art in the service of society' (Werckmeister, 'The Issue of Childhood in the Art of Paul Klee', p. 145). In this context, Klee's dissociation from children's art can be read as a defence of the Bauhaus and its culture.

described them to his fiancée Lily Stumpf (whom he married in 1906) as his most significant works to date.[159] On 31st March 1905, Klee wrote to Lily that he had just completed a drawing of 'two wretched children occupying themselves with dolls, no philosophy, no literature, only lines and forms, and done in a children's style; that is, as children would draw it'.[160] This drawing has yet to be identified. However, the following October, Klee produced two pieces that appear to relate to it in style and content: a work in brush and watercolour behind glass, Girl with a Doll, 1905 (fig. 5) and a watercolour on glass, Paul and Fritz, 1905 (fig. 6), a double portrait of himself and his close school-friend Fritz Lotmar. The rudimentary freedom of their execution, casual lines and simplified forms, and the use of continuous outlines contribute to the 'child-likeness' of these two drawings. It is contradicted, however, by the caricaturesque distortions to which physiognomies and proportions are subjected, and by the satirical dimension of these drawings, which make them appear the result 'of an attempt, not to be simple or primitive, but to escape the look of cultured art'.[161]

By 1911, under the impact of his association with Kandinsky and der Blaue Reiter, Klee was keen to preserve whatever drawings and memories survived of his own childhood. He began an oeuvre catalogue, and made a complete transcription of the various diaries

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[159] Quoted from The Innocent Eye: Children's Art and the Modern Artist by Jonathan Fineberg, (Princeton, Princeton University Press, 1997), p. 82.
[160] Quoted from 'Paul Klee and Children's Art' by Marcel Franciscono, in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 98.
[161] Werckmeister, O.K. 'The Issue of Childhood in the Art of Paul Klee', Arts Magazine, 52, 1 (1997), p. 140.

he had been keeping since 1898.[162] At the front of the transcription, Klee added thirty-six childhood memories, dating from between the ages of two and twelve. A January 1906 diary entry relates, in semi-poetic form, a dream in which artistic success is the direct result of regression to a 'child-like', or primordial, sensibility: 'Dream. I flew home where the beginning is ... if now a delegation came to me and ceremoniously bowed before the artist, pointing thankfully to his works, I would hardly be surprised. For I was there, where the beginning is. I was with my adored Madam Primitive Cell, that means as much as being fertile'.[163] His oeuvre catalogue, instead, he conceived as 'a big, exact inventory of all my artistic products since childhood'.[164] Its first entries are eighteen drawings (preserved by his older sister Mathilde) that Klee had made between the ages of three and eleven. He mounted these on cardboard, as he did with all the later drawings he considered finished works.[165] His teenage attempts at naturalism were excluded from it on the grounds that they were not artistic, as were all but three works dating from the 1898-1902 period (spent in Munich, studying first at Heinrich Knirr's school of art, and later at the Academy of Fine Arts, and then, from October 1901 to May 1902, travelling around Italy).

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[162] The diaries were ceased in 1918, but Klee continued to revise and annotate them until as late as 1921.
[163] Quoted from 'The Issue of Childhood in the Art of Paul Klee' by O.K. Werckmeister. Arts Magazine. 52. 1 (1997), p. 141.
[164] Ibid., p. 139.
[165] According to Werckmeister, Klee thus elevated his childhood drawings 'onto the level of works of art, but at the same time, through the chronological dimension of the oeuvre catalogue, identified them as past origins, rather than simply equating them with the work which he was doing as a grown-up artist' ('The Issue of Childhood in the Art of Paul Klee', p. 139), a position that was reaffirmed (a few months later) in his review of the Blaue Reiter exhibition in which, as seen, he located the 'primordial origins of art ... in the ethnographic museum or at home in the nursery' (Die Alpen, January 1912).

According to Fineberg, in the decade from 1906, Klee's 'child-like' output focused on the syntax of his own childhood drawings. Fineberg, in fact, cites Werckmeister as having identified the source of a number of drawings, dated between 1911 and 1913, in Klee's childhood drawings (the artist was born in 1879). These include the rendering of the animal's legs in Horsedrawn Carriage, a drawing from 1883 (fig. 7), for example, which seem to have inspired those of Rider and Outrider (Study for Candide), a painting on glass of 1911 (fig. 8), and the 1912 drawing Three Galloping Horses II (Frail Animals) (fig. 9).[166] Again according to Fineberg, around 1918 Klee began to concentrate on the iconography of childhood drawings (his own, but also also those by other children including his son Felix), and throughout the 1930s he painted in a style characterised by child-like directness.[167]

After 1917, Klee's attention began to shift from 'the manner in which children conceive and render form', to 'the iconography of his first drawings, as if in returning to the subjects he had selected as a child he might also recapture the original impulses which had drawn him to them'.[168] For example, the clock tower of his Church, the Clock with Invented Numbers, a drawing dated 1883-84 (fig. 10), reappears in the 1922 painting Winter Day, Just before Noon (fig. 11), and the horse of Untitled Horse, Sleigh and Two Ladies, of 1884 (fig. 12), provided the source of the blue animal of Animal Park, a 1924 coloured drawing (fig. 13), and for the watercolours Chance, 1924 (fig. 14) and

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[166] Fineberg, Jonathan. The Innocent Eye: Children's Art and the Modern Artist, (Princeton, Princeton University Press, 1997), p. 88.
[167] Ibid., p. 84.
[168] Ibid., p. 90.

Promenaders, 1925 (fig. 15). Some later drawings, in a sketchbook dating from 1889-1890, also inspired a number of works from the 1920s. For example, the drawings of 'Forelle' and 'Egli', representing a trout and a perch (fig. 16), are related thematically to a series of fish paintings dating from the mid-1920s, of which The Goldfish (fig. 17) and Fish Magic (fig. 18) of 1925 are representative, and to the much later Three Fish, one of a 1939 group of drawings on the theme of fish (fig. 19). Another example is his drawing of a lake steamer, from a childhood sketchbook dating from 1889 (fig. 20), which, during the 1920s, Klee subjected to a series of stylistic permutations in pieces such as Road from Unklaitch to China, 1920 (fig. 21), Memory of Lugano, 1921 (fig. 22), two ink drawings, Steamship before Lugano, 1922 (fig. 23), a lithograph based on the latter, the painting Yellow Harbour, 1921 (fig. 24), and Boats, the Sixth at the Pier, of 1926 (fig. 25). In the first drawing, the steamboat is rendered in a very precise, diagrammatic style, which Klee maintained also for Yellow Harbour. The second drawing, and Steamship before Lugano, are 'child-like' in their formal simplicity, whilst Boats, the Sixth at the Pier is drawn in a manner reminiscent of that of children younger than he was at the time he sketched the original lake steamer.

Klee's sources of child art would have included, in addition to his own childhood drawings, those by his son Felix (in 1911, aged four, Felix was producing large quantities of drawings, many of which Klee mounted and kept), the Kandinsky-Münter collection of children's drawings, and those reproduced in publications including Kerschensteiner's 1905 study. In 1939, Klee subjected Felix's 1913 picture of a train (fig. 26) to a series of permutations, which includes works such Mountain Railroad (fig. 27), Compulsion towards the Mountain (fig. 28), and Railroad Engine (fig. 29). As mentioned in the introduction, Werckmeister has tentatively identified plate 101 (fig.

37) from Kerschensteiner's study as the source of Klee's 1913 drawing Human Helplessness (fig. 38).[169] Plate 101 reproduces an anonymous drawing of a snowball fight: seven children pelting snowballs at each other and/or at a slightly larger (perhaps an adult) central figure. The assailants, their missiles, and the victims, are connected by a series of dotted lines, so that each snowball is traceable to the figure that threw it, forming a series of triangular and diamond shaped fields. Klee's drawing borrows this concept: a web of lines similarly connects the figures, resulting in a composition structurally reminiscent of plate 101. Franciscono concurs with Werckmeister: 'the similarities of form and meaning in this linear scheme – the plights of the victims represented in both by lines of force – make Kerschensteiner Klee's likely source'.[170] The triangular X-shaped torsos of Human Helplessness, however, are not indebted to plate 101. They would appear to have been inspired by figures 4 and 5 of plate 4 of Kerschensteiner's study (fig. 39).

The July-September 1929 issue of the Bauhaus magazine contained a number of articles on child art, including 'Schöpferische Erziehung' by the educational psychologist Hans-Friedrich Geist, in which he discussed the technique (also part of the Bauhaus' preliminary course) of making assemblages out of junk that he encouraged children to practise. These articles were occasioned by Kinderzeichnungen, an exhibition of

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[169] Werckmeister, O.K. 'The Issue of Childhood in the Art of Paul Klee', Arts Magazine, 52, 1 (1997), p. 142.
[170] Franciscono, Marcel. 'Paul Klee and Children's Art' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 107.

children's drawings held at the Bauhaus, and organised by Lene Schmidt-Nonne, an ex-student. Fineberg, concerning figs. 30 and 31 respectively, has suggested that:

> 'It is not hard to imagine Klee, as well as his friend Kandinsky, directly involved in this exhibition of children's drawings or the collection from which it was culled; indeed, the German children's drawings that remained in Kandinsky's possession at the time of his death in 1944 may well date from this Bauhaus collection. If Klee saw these works as the collection was being assembled rather than merely at the exhibition itself, the horizontal bands in the child's drawing illustrated on page 14 of Bauhaus magazine could have inspired the description of the head in this fashion in Klee's 1924 Actor's Mask.'[171]

The cover of that issue of the Bauhaus magazine also reproduced a collaged mask that was the work of a ten year old (fig. 32). Throughout the 1930s, Klee produced a number of works which also present mask-like motifs: Bust, 1930 (fig. 33), Ragged Ghost, 1933 (fig. 34), Hungry Girl (fig. 35) and Burnt Mask (fig. 36), both dating from 1939.

Like Miró, whose output from the 1970s consisted of increasingly mark-like 'gestural' pieces, Klee last paintings (from 1934 to his death in 1940) were dominated by black graphic formations on a background of rough, almost scribbled, brushwork. Similarly to the child, whose graphic activities are motivated by (physical) self-expression and its yield of kinaesthetic pleasure, the focus of both Klee and Miró's production from the years immediately preceding their deaths is the pictorial gesture, and the activity of artistic creation in general. Klee and Miró's pictorial evolution, from complexity to increasingly simplified pictorial productions, followed the inverse direction of the development of artistic abilities in children. I am suggesting that, similarly to the child, the limits of whose artistic abilities are set by physical development, motor control and

hand-eye coordination, in these two artists the weakness brought on respectively by severe illness and extreme old age compromised their capacity to produce artistically labour-intensive works. With physical debilitation, their lifelong aesthetic preoccupation with formal simplification and expressiveness became predominant. It led both Klee and Miró towards a physically less demanding pictorial style that, in turn, allowed them not only to continue painting but also to maximise their creative output. This 'abbreviated' technique accounts for the sense of urgency, in the face of impending death, conveyed by these two artists' last production.

The reduction of painting, and its subject matter, to their component elements of form that is characteristic of much of Klee's work, is a technically and intellectually sophisticated operation. The 'child-likeness' of his work was therefore the result of a highly reflective and aesthetically mediated process, utterly 'un-childlike' in its lack of spontaneity, immediacy and self-consciousness (and these were some of the attributes of children's art most valued by Expressionism). From this standing, Klee's art can be viewed as 'an attempt to solve the contradiction between full-range formal complexity as a goal of the accomplished artist and single-minded, elementary expressiveness attained by the art of children'.[172] Klee had been aware of this contradiction for some years. The following is a diary entry, dated 1909, which he also included verbatim in the lecture he delivered to the Bauhaus on 3rd July 1922: 'if my pictures sometimes

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[171] Fineberg, Jonathan. The Innocent Eye: Children's Art and the Modern Artist, (Princeton, Princeton University Press, 1997), p. 106.
[172] Werckmeister, O.K. 'The Issue of Childhood in the Art of Paul Klee', Arts Magazine, 52, 1 (1997), p. 143.

make a primitive impression, it is because of my discipline in reducing everything to a few steps. It is only economy, or if you like, the highest professional sensitivity; in fact the precise opposite of true primitivism'.[173]

Franciscono has rightly pointed out, referring to the line drawings of Matisse, that simplification need not suggest naiveté, and that it does so, in Klee's case, because his paintings' seeming artlessness was inspired by children's drawings. I am in agreement with Franciscono, but my contention is more specific: the myth of Klee's 'child-likeness' rests on his consistent use of lines and linear formations that hint at the child's askew, unsteady draughtsmanship. The 'drawn' or graphic aspect of his painting, in fact, mechanically pretends (and convincingly replicates) the child's insecure hand, his or her as yet incomplete motor control, and accounts for the impression of 'child-likeness' that Klee's painting initially conveys. However, as I will be arguing in the paragraphs that follow, viewing Klee's line formations (the graphic or 'drawn' content of his paintings) not in isolation but in context, as part of the formal elements making up the composition in its entirety, rapidly contradicts any at-a-glance suggestion of 'child-likeness'. Comparison between works that are indebted to specific borrowings from his own childhood and other children's productions, and their respective sources, as I will go on to show, clearly demonstrates that Klee's adult production bears no resemblance to actual pictures by children.

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[173] Klee. Paul. Notebooks Volume One: The Thinking Eye. (London. Lund Humphries. 1978). p. 451.

Horsedrawn Carriage (fig. 7), drawn at around the age of four, is an early pictorial and an instance of Luquet's failed realism: its subject matter, in fact, is barely recognisable. As mentioned, its depiction of the horse appears to have been used again in two adult drawings: Rider and Outrider (fig. 8) and Three Galloping Horses II (fig. 9). The first mimicks the motor control of the older child's visual or adult realism, whilst borrowing the reduction of its subject matter to the defining visual characteristics of the 'horse' category (as opposed to an identifiable particular) from children's early pictorials. The second drawing is a 'scribbled' composition, occupying the centre of the support and organised along a shallow semi-circular form, from which, at regularly spaced intervals, emerge (and are recognisable as such) the legs and heads of horses. This symmetrical spatial organisation, quite clearly, is beyond the visual judgement and motor control of any child whose artistic productions consist of scribbles and early pictorials.

The horse in Untitled Horse, Sleigh and Two Ladies (fig. 12), drawn by Klee at the age of five, represents a technical advancement on the previous years' Horsedrawn Carriage. It has been identified as the source of the blue quadruped in Animal Park (fig. 13), and those to the left of the composition in Chance (fig. 14) and Promenaders (fig. 15). These works all share, at the level of content as well as use of colour, the whimsicality of the child's most imaginative pictorials. Promenaders, for example, borrows from the unsteady draughtsmanship and the simple line formations of children's drawings, but uses these to produce a fantastic scenario the geometrical complexity of which is beyond child art. My contention (and a point also made in the discussion of Rider and Outrider) is that the child possessing a degree of psycho-motor control and hand-eye coordination comparable to that pretended by Klee in all three works in question is motivated by the intention of producing a drawing that, within the

subject's artistic abilities, is as realistic as possible (Luquet's visual or adult realism). Animal Park's blue quadruped, like the assorted animals (drawn by five-year-olds) of fig. 91, is the fantastic conflation of several breeds, and therefore shares none of the intents underlying visually realist drawings whilst referring to the graphic skills of the older child. Its matrix, by contrast, whilst displaying the comparatively limited artistic abilities of a child aged five, was motivated by presentational if not representational aims: its mane and tail clearly identify it as a horse.

The clock tower of Church, the Clock with Invented Numbers (fig. 10), drawn by Klee aged between four and five, is closely replicated in the urban landscape of Winter Day, Just Before Noon (fig. 11). The assorted buildings of fig. 92 (drawn by four and five-year-olds) are additional evidence that this painting's extreme graphic simplification is derived from children's pictorials. However, any 'child-likeness' such borrowings give rise to is contradicted by the work's chromatic exquisiteness, which is beyond the child's intellectual possibilities (and those of the artistic materials usually made available to children).

A similar point applies to The Goldfish (fig. 17): its protagonist maintains the visual or adult realism (according to Luquet's terminology) of the late childhood drawings of 'Forelle' and 'Egli' on which Klee based it, but this is offset by the overall decorativeness of the work, which comes close to the younger child's highly imaginative, intellectually (rather than visually) realist pictorials. Three Fish (fig. 19) refers to the multiple viewpoints that are a typical feature of intellectual or child realism: the fish are flattened as if seen from above, but this outline is 'filled in' with a lateral view. The young child's as yet limited motor control abilities, however, do not

allow the tracing of continuous, extended lines comparable to those displayed by this drawing.

Klee's drawing of a steamboat in a sketchbook dating from the age of ten (fig. 20) provided the suggestion underlying Memory of Lugano (fig. 22) and the lithograph based on it, Steamship before Lugano (fig. 23). As in Boats, the Sixth at the Pier (fig. 25) that, however, refers to an earlier age still, Klee convincingly replicates the simplicity of the young child's pictorial at the level of each element of the composition, but goes on to contradict this 'child-likeness' by arranging these individual forms into a balanced composition of rhyming shapes. Unklaitch to China (fig. 21) and Yellow Harbour (fig. 24), also originating from the childhood drawing in question, are too complex, highly detailed and precisionist, to be the products of child art.

Felix Klee's Untitled (Railroad) (fig. 26) inspired three of his father's works: Mountain Railroad (fig. 27), Compulsion towards the Mountain (fig. 28), and Railroad Engine (fig. 29). This last preserves the overall layout of the Felix' drawing. Whilst hinting at the unsteadiness of hand displayed by children's drawings, it shares none of the 'jumbled' or scribbled line formations of Felix' original. It is in fact a highly ordered composition, its graphic content utterly 'un-childlike' in the precision of its execution. Mountain Railroad is an abstracted version of Railroad Engine, as is Compulsion towards the Mountain, both of which display a motor control that (in terms of children's drawings) is incompatible with the extreme simplification to which Klee subjected their content. Compulsion Towards the Mountain makes use of simple line formations, inspired by the child's more advanced scribbles, to produce a background the overall intricacy of which is beyond the organisational abilities of the scribbling child.

The Bauhaus magazine's reproduction of a child's drawing of a mask featuring horizontal coloured bands (fig. 30) provided the inspiration for Klee's Actor's Mask (fig. 31). In this last, however, these bands are organised into a symmetrical pattern of equidistanced lines that, again, is beyond the child's (physically determined) artistic possibilities. The child's collage on the cover of Bauhaus magazine (fig. 32) has been related to the eyes and mouth of Ragged Ghost (fig. 34). These features, however, are too precisely drawn (the eyes are perfectly circular, for example, and the nose and moth are straight lines) to be the work of such a young child as suggested by the uneven, rough surrounding brushwork. Likewise, whilst the brushwork of Burnt Mask (fig. 36) is convincingly 'child-like', the layout of the features is too precisely symmetrical and central to the composition to be the work of a young child.

Human Helplessness (fig. 38) is indebted to plates 4 and 101 of Kerschensteiner's 1905 study (figs. 39 and 37 respectively): it borrowes from these in terms of its compositional organisation, but has a scribbled style about it evidently not derived from the drawings that inspired it. As with all the productions examined so far, apart from the (visually) more obvious considerations regarding technique, formal complexity, etc. that mark them as the work of an extremely accomplished artist, there is a disparity between the artistic skills (psycho-motor control, hand-eye coordination, visual judgement, spatial organisation, etc.) manifested by Klee's line formations, and the imaginativeness of his subject-matter. This incongruity accounts for, and explains, the 'un-childlikeness' of Klee's painting. The aim of referring to those works in which Klee is known to have borrowed from children's drawings, is to make immediately obvious the dissimilarities (and I have limited myself to pointing out the more visible ones) between the artist's productions and the pictorials that inspired them.

In the works discussed so far, the artist pretended 'child-likeness' by mechanically replicating or adapting borrowings from children's drawings including his own. Notwithstanding this, as we have seen, Klee's painting to all effects is not 'child-like', at least in the sense that no child could have realised these works. Klee's interest in children's creativity, however, extended beyond the artistic productions of childhood to include underlying psychological processes. Where he could adapt these to his own artistic purposes, Klee borrowed from the child's creative methods and consistently put them to use. My suggestion, therefore, is that Klee's painting is 'childish' more than it is 'child-like'.

Like the child's pictorials prior to visual or intellectual realism, Klee's work also refers to the imaginary internal model: 'all ways meet in the eye and there, turned into form, lead to a synthesis of outward sight and inward vision'.[174] In 1918, Klee wrote a first summary of what he intended to be understood as the fundamentals of his art. He revised the text the following year, and it was published in 1920 with the title 'Creative Confession'.[175] Its opening sentence is the often quoted 'art does not reproduce the visible but makes visible'.[176] Further on, Klee re-phrased this belief: 'I am not here to reflect the surface (a photographic plate can do that), but must look within. I reflect the innermost heart'.[177]

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[174] Ibid., page 67.
[175] It is also known as the 'Creative Credo'. Its original title is 'Schöpferische Konfession', and it was first published in Tribüne der Kunst und Zeit (1920), a collection of writings by contributors including Marc and Daübler edited by Kasimir Edschmid.
[176] Klee, Paul. Notebooks Volume One: The Thinking Eye, (London, Lund Humphries, 1978), p. 76.
[177] Ibid., p. 20.

In his 'Creative Confession', Klee described the artist as 'more concerned with the formative powers than with the finished forms'.[178] His description of the adult artist's creative experience comes close to the child's, whose graphic activities are also self-fulfilling, motivated by the motor and visual pleasure arising from physical movement. The action of drawing is expressive, and this is the child's primary aim as children have little, if at all, interest in the results of their artistic activities because they rarely draw with an explicitly preconceived visual end in mind.

Klee's art originated from a creative procedure he termed 'psychic improvisation'.[179] He explained that 'now that I have only the most indirect ties with a natural impression, I can venture once more to express whatever happens to be weighing on my soul'.[180] Klee is here characterising the inception of creativity (or the earliest of his creative processes) as a spontaneous, intuitive graphic gesture not dissimilar to the child's. From this response, allowed to proliferate spontaneously, Klee then proceeded to develop the work's ideographic content or visual symbolism. He made it clear, however, that whatever 'springs from this journey downwards, whether it is called dream, idea, fancy, shall be taken seriously only if it ties in with the appropriate means to form a work of art'.[181] Beyond the spontaneous inception of his art, the successive steps of Klee's creative procedure were carefully calculated: the internal relations of the composition

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[178] Ibid., p. 92.
[179] Ibid., p. 451.
[180] Ibid., p. 451.
[181] Ibid., p. 93.

were worked out, and pictorially achieved with obvious patience and great aesthetic concern.

From a general psychoanalytic perspective, Klee's art was the product of the complex interaction of spontaneously emerging visual material of unconscious derivation, and intellectually sophisticated, (conscious) aesthetic calculation. For Klee, art crossed the 'boundary line of reality'.[182] In the work of art 'there is no copying or reproducing, but rather transformation and new creation ... in the course of the metamorphosis a new reality is created'.[183] Klee, in this passage, is explaining artistic creativity in Kleinian reparative terms, and the pictorial as a plastic 'reality' in which the artist's internal world is symbolically (re-)created. Because the imaginary model on which children base their graphic activities is conceived in the mind's eye and immediately realised in their pictorials, the child's internal reality finds direct and spontaneous expression in his or her visual productions (hence the diagnostic value of drawings in child psychotherapy). Klee, as we have seen, allowed himself a comparative degree of spontaneity only insofar as the first artistic gestures, those that provided the creative suggestion from which to develop the work, were concerned (it is important to note, in this respect, that whereas in childhood spontaneity is an unself-conscious condition, Klee would have consciously facilitated his own artistic inspiration by creating the pre-conditions for it). Further to which, Klee subjected his internal imagery to an aesthetically informed 'revision' both prior to (and whilst) committing it to the artistic medium: indeed, the

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[182] Quoted from The Innocent Eye: Children's Art and the Modern Artist by Jonathan Fineberg, (Princeton, Princeton University Press, 1997), p. 516.

greater portion of his creative resources was spent consciously developing his 'improvisations' into works of art. So, notwithstanding what he learned from and about child art, Klee's specifically 'adult' aesthetic concerns, whilst assuring that he could produce individual works that mechanically approximated to the spontaneous expressiveness of children's drawings, effectively prevented his work from achieving comparable levels of communication of unconscious meaning.

3.5 Chagall's Thematic Use of Childhood Memories (1910-1914)

Chagall's oeuvre as a whole is characterised by a continuous use of memories from his Russian-Jewish childhood, in respect of which he stated that:

> 'The fact that I made use of cows, milkmaids, roosters, and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of any experiences I have known. Every painter is born somewhere. And even though he may later respond to the influences of other atmospheres, a certain "aroma" of his birthplace clings to his work.'[184]

The discussion of Chagall that follows is limited to examples of his 1910-1914 output because, in his work from those years, such childhood related material is presented in a pictorial style indebted to folk art, which shares a number of the visual characteristics, notably the lack of technical skill, typical of the older (rather than the younger child's drawings that inspired Klee's and Miró's 'child-likeness') child's artistic productions.

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[183] Ibid., p. 516.
[184] Quoted from Theories of Modern Art by Herschel B. Chipp. (Berkeley, University of California Press. 1968), p. 442.

This last point notwithstanding, I aim to concentrate on Chagall's pictorial content in order to produce comparative material for my discussion of Miró's thematic indebtedness to his childhood memories.

Chagall's The Dead Man, c. 1908 (fig. 70), represents an exception. It is included in the discussion on the grounds that it illustrates the process by means of which Chagall arrived at his paintings' narrative content, and that it offers an early example of the fiddler on the roof, whereby introducing one of the themes to which the artist was to return to again and again throughout his oeuvre. For example, during the 1910-1914 years, he painted The Fiddler, 1912-13 (fig. 71). The figure of the fiddler on the roof is the visualisation of the Yiddish expression 'you're crazy, get off the roof!' that 'is said to someone who is not on the roof at all but who "climbed high" only metaphorically, someone who is not clinically insane but pursues an unrealistic, unattainable, or absurd idea'.[185] More importantly, however, the image of the fiddler is rooted in the artist's childhood memories of growing up in a Jewish shtetl (village), where all the important events in the life of the community (weddings and festive occasions, funerals, religious festivals, etc.) were accompanied by the music-making of fiddlers.

In the course of his Parisian years, in very much the same way as Miró was to do in the 1920s, the artist put together a typically Chagallian vocabulary of modular figurative units, the principal source of which was his Eastern European Jewish culture and the Russian provincial life of his childhood. The village often represented by Chagall, for

example in The Fiddler but also in I and the Village, 1911 (fig. 72), was styled on the outskirts of Vitebsk, where the vast majority of the Jewish community of the town and the Chagall family resided. Chagall's artistic vocabulary also included an assortment of animals: goats, calves, flapping fish, roosters, etc. This aspect of his imagery has its origins in the Jewish mysticism (the Chagall family adhered to the Hasidic form of Judaism) to which he was exposed in his early life. The Hasidim in fact were unusually considerate to animals, regarded as the recipients of the souls of sinners (transmigrated into the bodies of animals as a punishment for their sins). Cows, goats and calves, for example, are present in To Russia, Asses and Others, 1911-12 (fig. 73), and in I and the Village. Chagall's flying cows and airborne goats, as seen for example in Pregnant Woman (Maternity), 1913 (fig. 74), were instead borrowed from Yiddish literature, from the work of Hasidim authors including Sholem Aleichem. To this childhood related visual material, Chagall added the Parisian landscape, most frequently the city's symbol, the Eiffel Tower, represented for example in the top left corner of Self-Portrait with Seven Fingers, 1912-1913 (fig. 75). His marriage to Bella Rosenfeld, in 1915, provided him with an additional source of imagery, his loving couple of fiancés, which was supplemented with angels and the flower bouquet. The unifying factor of the heterogeneous experiences from which he drew his pictorial vocabulary was 'not coherent, logical, or representational continuity, but Chagall's own constructed biography': Ma Vie (My Life), of 1931.[186] Chagall then repeated this content 'time and

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[185] Harshav, Benjamin. 'The Role of Language in Modern Art: On Texts and Subtexts in Chagall's Paintings', Modernism/modernity, 1, 2 (1994), p. 58.
[186] Ibid., p. 53.

again in various transformations and combinations overlapping or interrupting each other' until, later in his career, having exhausted this artistic vocabulary through over-repetition, he became primarily a colourist.[187]

Chagall's recurrent use of imagery derived from his childhood is not dissimilar to the continuous recycling of his signature vocabulary that occurs in Miró's oeuvre, the elements of which (as I will show in the following chapter) were likewise abstracted from childhood memories. Similarly, it is to be understood as resulting from a compulsion to repeat, a psychoanalytic mechanism that will be examined at length in my discussion of Miró. The oeuvres of both Chagall and Miró, importantly, confirm Freud's belief according to which the visual material that, in adulthood, is re-worked artistically derives from infantile (presumably traumatic, or at least psychologically intrusive) impressions.

The Dead Man relates to a biographical incident from his childhood later narrated by Chagall in My Life. The artist had begun to write his autobiography as early as 1911, annotating memories from his childhood. He completed it in 1922, by which date the childhood experiences recorded in it had long been translated into pictorial works, and Cassirer in Germany first published it the following year as Mein Leben.[188] Chagall's autobiography, for art historian Monica Bohm-Duchen, 'is as colourfully idiosyncratic

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[187] Ibid., p. 53.

[188] The previous year, Cassirer had commissioned the artist to produce a set of illustrations to accompany the text. However, Chagall's Russian proved itself beyond the abilities of its German translator, so the portfolio published in 1923 by Cassirer consisted exclusively of prints. Many of these illustrations are variations on motifs featured previously either in paintings or drawings, whilst others relate directly to the text, which was first published in Paris in 1931, translated into French by Chagall's wife Bella.

as his paintings and notoriously unreliable when it comes to facts; it should be regarded more as a vivid work of art in its won right than as documentary source material'.[189] The scene from which Chagall drew inspiration for the painting is narrated in My Life as:

> 'Una mattina, assai prima dell'alba, delle grida salirono a un tratto dalla strada sotto le finestre. Al fioco lume della lampada da notte, giunsi a distinguere una donna che correva sola attraverso le vie deserte. Essa agita le braccia, singhiozza, supplica gli abitanti ancora addormentati di venire a salvare suo marito ... il morto, solennemente triste, è già coricato per terra, il volto illuminato da sei ceri.'[190]

The Dead Man's compositional centre, from the lower base to the vanishing point in the middle of the upper third section of the canvas, is occupied by a broad dark triangle representing the street, on either side of which are rows of small Russian houses. The dead man lies on the ground, surrounded by candlesticks. A woman, her arms upraised, appears to be fleeing the scene. The legs and lower back of a figure that also appears to be running off are visible between the houses on the right and, in conjunction with this escape, two flowerpots are falling off a window ledge. Between the dead man and the woman is a road sweeper, who according to Bohm-Duchen is reminiscent of 'Death the Reaper'. The fiddler straddles the ridge of the left rooftop. The boot suspended in mid-air, like a shop sign, from the rooftop on which the fiddler sits is a reference to the artist's uncle Neuch who 'suonava il violino, come un calzolaio'.[191] Elsewhere in My Life, Chagall mentioned that it was not uncommon amongst the inhabitants of Vitebsk

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[189] Bohm-Duchen, Monica. Chagall. (London, Phaidon Press, 1998), p. 5.
[190] Chagall, Marc. La Mia Vita. (Firenze, Artificio, 1992), p. 58: 'one morning, quite a bit before dawn, I heard some cries rising from the street beneath my windows. Thanks to a flickering night lamp, I was able to see a woman running across the empty street alone. The woman was waving her arms, crying, pleading the sleeping villagers to come and save her husband ... the dead man, with sad solemness, lies on the ground, his face lit by six candles' (my translation).
[191] Ibid., p. 23: 'played the violin like a cobbler' (my translation).

to take refuge on their rooftops in times danger and excitement, or simply to get away from things. In another passage, Chagall described how his maternal grandfather once disappeared during a religious festivity, and was later found sitting on a rooftop eating carrots.[192] It is probable that Chagall saw his grandfather's story as demonstrating 'the strain of positive craziness and creative freedom that ran in the family', and for this reason included it in his autobiography.[193]

Much later, in 1959, Chagall stated that the painting's source was the sight of a deserted street in Vitebsk. Bohm-Duchen has noted that the Yiddish expression for a deserted street means, literally, a dead street, which may have prompted the artist to place the dead man (contrary to traditional Jewish practice) in the road.[194] At which point, according to Bohm-Duchen, the childhood memory narrated in My Life possibly took over. Yiddish scholar Benjamin Harshav explains the content of the painting as inspired by The Life of Man, a play written by Leonid Andreev and staged in 1907 by Vsevolod Meyerhold (a reading that does not in the least invalidate, and is compatible with, Bohm-Duchen's explanation).[195] Harshav and Bohm-Duchen's analyses suggest that the painting's inception occurred along the lines of the model first put forward in Freud's Leonardo da Vinci and a Memory of His Childhood, whereby the work of art is born out

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[192] Ibid., p. 20.
[193] Harshav, Benjamin. 'The Role of Language in Modern Art: On Texts and Subtexts in Chagall's Paintings'. Modernism/modernity, 1, 2 (1994), p. 58.
[194] Bohm-Duchen, Monica. Chagall, (London, Phaidon Press, 1998), p. 28.
[195] Quoted from 'Painting as Theatre, or Theatre as Painting?' by Didier Schulmann, in Chagall: Love and the Stage 1914-1922, Susan Compton (Ed), (London, The Royal Academy of Arts, 1998), p. 10.

of the 'fructifying contact between a precipitating experience and a memory of childhood'.[196]

As Miró's case study will later confirm, Freud's theory of dream formation supplies the model for the understanding of the processes and mechanism by means of which artistic imagery is arrived at. In the dream as in artistic imagery, memory-traces are subjected to symbolic transformation, displacement, consensation and secondary revision, operations that are carried out by censorship. Memories thus are distorted or plastically modified according to the (visual) derivatives of phantasy material, becoming to all effects fantasies invested with unconscious meaning. The non-mimetic modes of Modernist art, together with its influences and interests, provided a particularly effective opening for this (psychological) material.

Chagall painted The Dead Man, one of his most important early works, whilst living in St Petersburg, where he attended the Zvantseva School of Art. The academy's principal teacher was Léon Bakst, a leading figure in the circles of Russian progressive art and a member of Mir Iskusstva (World of Art). Whilst Chagall had undoubtedly familiarised himself with the Christian-Byzantine icons in the Alexander III Museum of Russian Art since moving to St Petersburg in 1906, it was the work of Mir Iskusstva's associates that first made him aware of the aesthetic potential of Russian folklore. Their art, in fact, drew inspiration from both traditional Russian culture and the pictorial practices of the European avant-garde. At this time, a new Russian avant-garde, led by Moscow artists

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[196] Spector, Jack J. The Aesthetics of Freud: A Study in Psychoanalysis and Art. (London, Allen Lane,

such as Mikhail Larionov and Natalia Goncharova, was also emerging. It opposed the aestheticism of Mir Iskusstva's art by adopting a self-conscious 'primitivism' indebted to Russian icons and folk traditions, the art of children and to the lubok, a type of popular woodblock print not dissimilar to the images d'Épinal. The Dead Man borrows from these artistic sources, thus articulating Chagall's response, and contribution, to avant-gardist concerns with 'primitive' indigenous art forms.

Aspiring to international recognition, Chagall arrived in Paris probably in the late summer of 1910. Exposure to the Parisian avant-garde freed him from the quasi-naturalism, and the sombre palette, of early work including The Dead Man. From the chromatic exuberance of Fauvism ('Paris illuminated my dark world like a sun') and Expressionism's deformation of the human figure, to the naïf precisionism of Le Douanier Rousseau and the quasi-geometry of Analytical Cubism, all the 'primitivist' avant-gardisms of the period are present in the works Chagall produced between 1910 and 1914.[197] The influence of folk art on Chagall's painting was thus mediated by the 'primitivising' aesthetic of Parisian avant-garde that, in turn, validated his pictorial use of references to the lost world of the Russian-Jewish indigenous peasantry of his childhood. Self-Portrait with Seven Fingers (fig. 75), and To Russia, Asses and Others (fig. 73), two of the artist's most celebrated paintings, for example, reveal his thematic preoccupation with his homeland, as well as the influences of Fauvism and of Cubism's 'primitivising' formal and spatial procedures. In the top right corner of the first painting,

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1972), p. 83.
[197] Sorlier, Charles (Ed). Chagall by Chagall, (London, New English Library, 1979), p. 113.

glimpsed as if in a dream, Chagall portrayed his hometown of Vitebsk, paradoxically represented by a Christian church rather than a synagogue, whereas his elongated eyes are a reference to the tribal mask-like faces of Picasso's Les Demoiselles d'Avignon. The artist's seven-fingered hand rests on a miniature version of To Russia, Asses and Others. These two works owe the impression of 'primitiveness' (folk-art indebtedness) they convey to a non-mimetic pictorial approach that reduced their subject matter to two-dimensional, simplified shapes.

The dream-like quality of Chagall's 1910-1914 production also anticipates Surrealism: it was in fact in front of his work that, in 1913, Guillaume Apollinaire coined the term 'surnaturel' (supernatural) from which the movement derived its name. This notwithstanding, in the 1920s, Chagall denied any real kinship with the Surrealists. He stated that: 'my pictures were illogical and non-realistic long before Surrealism. What I wanted was a realism, if you like, but a psychical one, and therefore something quite other than a realism of the object or the geometrical figure'.[198] Chagall, in this passage, is confirming his internal reality, revolving around distorted fantasy-memories from childhood, as the source of his paintings' content. By stating 'there are no fairy tales in my paintings, nor any fables or popular legends ... our whole inner world is reality, perhaps more real still than the apparent world', Chagall is claiming that, in the process of its pictorial exteriorisation, his internal reality took on the full force, to paraphrase

[198] Ibid., p. 104.

Freud, of external perceptions (I will be returning to the concept of psychical reality in my discussion of Miró).[199]

The fantastic and illogical construction of Chagall's paintings ('I've always been most tempted by the supposedly illogical, invisible side of form and the mind, without which external truth isn't complete for me') is invariably related to Hasidism, specifically the Habad variant to which the Chagall family adhered.[200] As mentioned, the Hasidim placed love for all people and all things at the centre of their religious practice, and believed in intuitive communion with God. Hasidism was an anti-intellectual Jewish revivalist movement founded to counter the rationality, severity and asceticism of Talmudic (orthodox) scholarship. It encouraged religious fervour, a mystical state of mind and an ecstatic approach to life, which manifested themselves in spontaneous emotional outpourings and general public clowning around, such as taking to rooftops. The part-memory and part-fictional, imaginative world constructed by Chagall in his painting was drawn from this environment ('the artist harbors memories more than most, and more than most he silently lives them out').[201] In many instances, as in the earlier cases of The Fiddler and The Dead Man, Chagall's representational content amounted to the visualisation of Yiddish catch phrases, wordplay, proverbs and songs, taken from the religious texts, customs and traditions of the Russian-Jewish community to which the Chagall family belonged. His seven-fingered portrait, for instance, refers to the Yiddish praise for doing something well (to do it with seven fingers). In To Russia,

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[199] Ibid., p. 78.
[200] Quoted from Chagall's World by André Verdet, (New York, Doubleday, 1984), p. 24.

Asses and Others (fig. 73), for example, the cow on the roof refers to a story that has neither head nor tail, whilst the decapitated milkmaid illustrates the kind of person whom, carried away by her imagination, has her head in the clouds.

Aside from early works such as The Dead Man, Chagall's oeuvre is characterised by a highly original, invariably brilliant and exuberant, use of colour. The precedents for this are Russian-Jewish indigenous art and the Byzantine icon (similarly, Miró's early work was heavily influenced by the Catalan Romanesque fresco), but also Fauvism, which likewise relied on colour, over design, to express and convey meaning. The influence of Russian icon art is apparent, for example, in Pregnant Woman (Maternity) of 1913 (fig. 74), which was inspired by the twelfth-century Yaroslav School Znamenie icon also known as the Virgin of the Sign (fig. 76). Whereas the Virgin wears a medallion depicting an image of Christ on her breast, Chagall's Russian peasant points to the fully-formed, but as yet unborn, male child in her womb. Such 'transparencies' are characteristic of the intellectual realism that, according to Luquet, is shared by children's drawings and folk art alike.

Knowingly paraphrasing Denis' often cited quote, Chagall stated that 'for me, a picture is a plane surface covered with representations of objects – beasts, birds or humans – in a certain order in which anecdotal illustrational logic has no importance. The visual effectiveness of the painted composition comes first. Every extra-structural

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[201] Ibid., p. 27.

consideration is secondary'.[202] The artist thus is claiming that the aesthetic organisation of pictorial subject-matter is his uppermost concern and that, moreover, it accounts for the fantastic illogicality attributed to his work. Chagall's paintings, in fact, originated from a concrete 'precise thing' that he then proceeded to develop 'towards something more abstract'[203]: the 'psychic shock' that he described his work as possessing, and effecting, was 'always motivated by plastic reasons'.[204] By claiming 'my first aim is to construct my picture architecturally', Chagall, importantly, is stressing the reparative aspect of creativity, which according to the Kleinian Object-Relations psychoanalysis of art relates to the aesthetic achievement of the work-in-progress.[205] Moreover, the artist is confirming that aesthetic concerns are consciously determined and met. The (conscious) deliberateness with which Chagall aesthetically constructed his paintings is reiterated in the following passage: 'I would be alarmed to think I had conceived them through an admixture of automatism. If I put Death in the street and the violinist on the roof in my 1908 picture, or if, in another painting of 1911, I and the Village, I had placed a little cow with a milk-maid in the head of a big cow, I did not do it by "automatism"'.[206]

Chagall's case illustrates, as indeed Klee's has, that whatever psychological material both artists sought to express in their respective pictorial practices, this was made to

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[202] Baal-Teshuva, Jacob (Ed). Chagall: A Retrospective, (New York, Hugh Lauter Levin Associates, 1995), p. 277.
[203] Sorlier, Charles (Ed). Chagall by Chagall, (London, New English Library, 1979), p. 78.
[204] Quoted from Chagall by Monica Bohm-Duchen, (London, Phaidon Press, 1998), p. 5.
[205] Baal-Teshuva, Jacob (Ed). Chagall: A Retrospective, (New York, Hugh Lauter Levin Associates, 1995), p. 277.
[206] Quoted from Theories of Modern Art by Herschel B. Chipp (Berkeley, University of California Press, 1968), p. 443.

conform to specific aesthetic concerns and finalities. In Chagall's and Klee's cases, as well as in Miró's, such aims were those of Modernist 'primitivism'.

CHAPTER 4 JOAN MIRÓ

In the discussion of Klee, I suggested that his painting was (for want of a better word) 'childish' more than 'child-like'. In Miró's case too, his creative procedures are closer to the child's than his paintings look like the work of child artists. As with Klee, the 'child-likeness' routinely attributed to Miró's work is explained in part by a 'primitivist' aesthetic and its rejection of representational concerns, in part by the fact that it made specific visual reference to child art. Whereas Klee encouraged the association of his painting with child art, and a number of his works have been convincingly related to specific borrowings from children's drawings (I termed these effectively 'child-like' in order to differentiate them from indirectly 'child-like', or 'primitivist', pieces), this is not the case with Miró.

Unlike Klee, who produced a large body (approximately 4000 pages, donated to the Klee Foundation in Bern) of analytical work explaining the various aspects of his art, Miró was reluctant to discuss his creative processes in too much depth. The following passage, from a letter to Pierre Matisse dated Barcelona, 28th September 1936, is an example of Miró's general unwillingness to intellectualise his pictorial practice, or to indicate the theories and the visual ideas underlying it: 'I am therefore totally removed from the ideas - Freudian, theoretical, etc., etc., etc., ect.- that people apply to my work.

If my work exists, it is in a *human* and *living* way, with nothing literary or intellectual about it'.[1]

My suggestion is that Miró's work has not been linked to child art as explicitly as Klee's simply because he did not acknowledge it as one of his sources. Miró frequently mentioned his indebtedness to, for example, Catalan Romanesque frescoes and Antoni Gaudí's Parque Güell in Barcelona, to Klee and the Art Nouveau entrances of the Parisian métropolitaine, but I have not, in the course of my research, come across any direct references to child art (and this despite the fact that according to Vallier, citing Georges Raillard as her source, 'in Miró's studio in Majorca, aside from his own works, there was nothing on the walls at any given time except the drawing of a child').[2] When Miró produced the series that Composition, 1933 (fig. 50) belongs to, he was likewise reluctant to indicate its source. Interviewed by Christian Zervos, in 1934, for an issue of Cahiers d'Art devoted to his work, while Miró made no secret of the series' inception (each painting was based on a collage), he did not enlarge on this collage-to-painting relationship. The interview, in fact, included reproductions of the paintings but not of the collages (Tériade, however, managed to reproduce one of these in his 'Aspects Actuels de l'Expression Plastique', published in Minotaure: Revue Artistique et Littéraire, 5, 1934). I am suggesting that, when Miró felt the sources of his work to be in some way controversial, he preferred not to discuss them at length. The collage-to-

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[1] Rowell. Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 126.

painting series, for example, involved neither automatism nor dream-imagery, and therefore was not properly Surrealist, at a time when Miró perhaps was keen not to compromise his Surrealist credentials (because Surrealism was gaining in acceptance, and his own success and international reputation as a Surrealist artist was also growing). Similarly, Miró's awareness of the controversy surrounding 'child-likeness' would have made him keen to prevent his painting from being too closely associated with child art.

Throughout his career, Miró remained unwilling to accept fixed categorisations. This refusal is exemplified by his assertion that 'just as Picasso has been labelled a Cubist, I've been labelled a Surrealist. But what I want to do above and beyond anything else is maintain my total, absolute, rigorous independence. I consider Surrealism an extremely interesting intellectual phenomenon, a positive thing, but I don't want to subject myself to its severe discipline'.[3] Whilst allowing his painting to be associated with Surrealism as and when he felt this was beneficial to him, and acknowledging its importance to his artistic development, Miró did not let himself be restricted in any way by its theories and manifestos, and is known to have found Breton's dogmatism exasperating. In the light of this, it is possible that Miró avoided making overt or lengthy references to child art in a not entirely succesfull attempt to discourage his painting from being labelled 'child-like'. He achieved this aim insofar as the perceived infantilism or 'child-likeness'

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[2] Vallier, Dora. 'Miró and Children's Drawings' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 206.
[3] Ibid., p. 116.

of his work, whilst superficially noted and commented upon since Documents, was not explored or substantiated until the essays of Green and Fineberg.

Miró's interest in children's artist productions therefore has to be inferred from the fact that a number of his own childhood drawings survive, and that he collected his daughter's pictorials, which he filed in portfolio envelopes carefully sorted and labeled by year.[4] Notwithstanding this, I will be showing how, under the impact of Surrealism, Miró's painting starts to refer visually to child art. Miró's belief, expressed to Tériade, that art had been decadent since the age of the caves suggests an awareness of Luquet's theories on the development of artistic abililities in childhood. Miró's appreciation of child art differed substantially from Klee's: whereas Klee's interest extended to the subject matter and the formal construction of children's drawings, Miró valued them primarily for their spontaneity and imaginative expressiveness. Indeed, according to Fineberg, 'a vivacious expressivity that recalls child art is the very trademark of Miró's mature work'.[5] Whilst both artists were concerned with recapturing, in their own painting, the vitality and spontaneous expressiveness of the child's artistic productions, Klee achieved his (effective) 'child-likeness' by borrowing specific visual ideas from children's pictorials. By contrast, Miró's painting derives its 'child-likeness' primarily

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[4] Maria Dolors Miró, the artist's only child (by Pilar Juncosa, married in Palma de Mallorca in 1929), was born in Barcelona in 1930. Fineberg has related one of these (fig. 69) to the star figuration of Miró's artistic vocabulary. I find that the allover distribution of the star sign in Woman, Bird, Stars of 1942 (fig. 53) recalls Maria Dolors' use of stars in her pictorial (1941), as does Miró's actual star figuration, which consists of four (against his daughter's three) intersecting lines. However, given that Miró had been recurrently using this sign in various permutations since his Surrealist production, it is also possible that the stars in Maria Dolors's pictorial were derived from her father's work.

[5] Fineberg, Jonathan. The Innocent Eye: Children's Art and the Modern Artist, (Princeton, Princeton University Press, 1997), p. 138.

from his working methods, which (like Klee) he adopted and adapted from the actual processes of childhood creativity. Because of this, Miró's effectively 'child-like' works refer to the general visual characteristics of the different stages of the child's artistic development rather than, as with Klee, to identifiable children's drawings.

There is a tendency for Miró's oeuvre to organise itself into cycles of production. This division of an oeuvre into stylistic, conceptual and/or thematic series is usually determined, a posteriori, by art historians and critics. In Miró's case, however, it was a consequence of his working procedures, put in place during the mid-1920s and largely adhered to throughout his career. The study of the letters and of the notebooks he donated to the Fundació Miró, in fact, testifies that he deliberately pre-planned his output (the notebooks, in particular, functioned as inventories or image-banks from which to draw when scheduling production).[6] Because Miró is my principal case study, I will be looking at a wider selection of works than in the discussions of Klee and Chagall. Unlike with Klee, where I focused on works that have been conclusively related to specific children's drawings (by previous scholarship), and with Chagall, the discussion of whose paintings in terms of childhood memories is limited to the period

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[6] In 1968, an anthological exhibition of Miró's work organised by Barcelona's City Council, was held at the Antic Hospital de la Santa Creu: it was the origin of what later became the Miró Foundation. This exhibition was exceptional in that, until Franco's death, Miró preferred to show his work outside Spain in order not to be associated, in any way, with his regime. The Fundació Joan Miró-Centre d'Estudis d'Art Contemporani, a monographic museum and centre for contemporary art, housed in a structure designed by the architect (and his lifelong friend) Josep Lluís Sert, opened to the public on 10th June 1975. It was officially inaugurated the following year. The Foundation's collection counts over ten thousand pieces: 217 paintings, 153 sculptures, 9 textiles, the complete graphic oeuvre and almost five thousand between drawings, sketches and annotations. The collection is made up of works donated by Miró to the City of Barcelona on the occasion of the 1968 exhibition (on condition that they be housed in the Foundation), numerous other private gifts, the artist's donation (consisting of most of the canvases in his studio at the

from 1910 to 1914 years, my aim here is to look at representative examples from the various cycles of Miró's pictorical evolution.[7]

My discussion of the artist's oeuvre is organised thematically: each aspect explores the possible similarities, but especially the visual divergences, between a selection of Miró's paintings and child art, and addresses both from a psychoanalytic perspective. Concerning which, it is important to note that Miró had scant (if at all) first hand knowledge of psychoanalytic theory, but his work was nonetheless influenced by it through contact with Breton and the Surrealists. The importance of Surrealism, in the sense of the intellectual climate it created and the art this generated, cannot be overemphasised in Miró's case. Indeed, according to Margit Rowell, the artist's 'official' Surrealist paintings are 'the seeds from which his total oeuvre of the next four decades was to flower'.[8] And Miró himself acknowledged Surrealism as his formative artistic environment by stating that 'il faut tenir compte que c'est à Paris que j'ai vraiment commencé'.[9]

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time of the Foundation's constitution), donations by Miró's widow from her private collection, and loans of works belonging to other members of the Miró family.

[7] Notable exceptions, however, are Miró's Constellation series, twenty three gouaches inspired by the night, stars and music (1940-41), which I will not be discussing as figs. 53, 54 and 55 are thematically continuous to it. Nor will I be looking at examples of his 1928-31 output of anti-paintings, because these consist mainly of papiers-collés, collages-objets and painting/objects constructions. And, for reasons of homogeneity with the other artists examined, the visual material discussed throughout is limited to pictorial productions.

[8] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 39.

[9] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves (This is the Colour of My Dreams), (Paris, Éditions du Seuil, 1977), p. 42: 'it is necessary to take into account that it was in Paris that I really started' (my translation).

This thematic discussion necessarily begins with the analysis of his assimilation of the 'primitivist' aesthetic, and with looking at works that articulated his response, and therefore his contribution, to it. Art criticism since Documents has repeatedly linked Miró's painting to childhood and child art: Dupin (his foremost biographer[10]), for example, described him as an artist whose work 'recaptures and revivifies the vision of childhood, in all its limpidity and with all its terrors'.[11] Dupin also remarks on Miró's 'inexhaustible capacity for wonder', a characteristic usually associated with the child's approach to and experience of reality (and that finds expression in the child's graphic activities).[12] Personally, I find French critic Denys Chevalier's description of Miró's painting as possessing 'poetry, eroticism, humor, and a slight aura of childhood' closer to the mark.[13] Interestingly, the artist considered himself a pessimist: 'if there is something humorous in my paintings, it's not that I have consciously looked for it. Perhaps this humor comes from a need to escape the tragic side of my temperament. It's a reaction, but an involuntary one'.[14]

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[10] Publisher Harry N. Abrahams commissioned Dupin to write a monograph of the artist in 1956. The following year, Dupin and Miró began to work on it, and it was first published in 1960.
[11] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, London, 1962), p. 10.
[12] Ibid., p. 12.
[13] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1996), p. 267.
[14] Ibid., p. 247.

4.1 Primitivism

Miró's first production, consisting mostly of still-lives and landscapes painted around Mont-roig, dates from 1914.[15] Miró described his early years as an artist thus:

> 'In 1915, I began studying drawing at the Sant Lluc Circle, and I stayed there until 1918. I painted still-lifes and landscapes. My first portraits were done in 1917. I also did some canvases with a Cézanne-like construction, but above all I was studying distortion and looking for a certain balance between expression through color and the autonomy of objects in the unity of the composition'.[16]

Prades (Tarragona), Street (fig. 40) and Nord-Sud (fig. 41), both of 1917, are examples of Miró's 'international Catalanism': an avant-gardist pictorial idiom expressive of inherently Catalan values. The Romanesque church of Prades, a village close to Mont-roig (the landscape surrounding which Miró apprehended as typically Catalan) provided the subject-matter of Prades, whereas Cézanne's influence is apparent in its colour palette. Miró's assimilation of avant-gardist influences is immediately visible in the 'strident rhythms, structural approach to color, spatial compression, and willful formal distortions'[17] of both the works in question, which 'make manifest his varied sources in

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[15] A poor academic record and parental pressures obliged Miró to enroll at the local Business School (1907). Simultaneously, he also registered with La Llotja School of Fine Arts, which he attended for the next three years. Having completed his business course (1910), Miró's parents obtained an office position for him at the Drogueria Dalmau i Oliveras. He held the job, in which he was very unhappy, until the following year, when he suffered a nervous breakdown compounded by typhoid fever. To facilitate his recovery, his parents bought a farmhouse near Mont-roig, a village situated approximately twelve miles south of Tarragona. Mont-roig was only a short distance from Cornudella, the village home of the artist's paternal grandparents, with whom he had frequently, and for long periods, stayed as a child. Miró convalesced in Mont-roig, and started painting again, by which time his parents had dropped all resistance to him embarking on an artistic career. Back in Barcelona (1912), Miró resumed his artistic studies, this time at Francesc Galí's Escola d'Art, a private school of avant-gardist orientation. He later left Galí's to pursue painting on his own, to which end he rented his first studio, shared with Enric Cristófol Ricart (a friend from Galí's art school) and attended classes at the Cercle Artístic de Sant Lluc (1915).

[16] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 263.

[17] Lubar, Robert S. 'Miró's Mediterranean: Conceptions of a Cultural Identity' in Joan Miró 1893-1993, Maria Rosa Malet (Ed), (Boston, Bullfinch Press, 1993), p. 37.

Cézannism, Fauvism, Expressionism, and Cubo-Futurism'.[18] The still life, instead, juxtaposes Catalan and international references: the porró, the drinking vessel to the left of the composition, a book by Goethe, and the copy of Pierre Reverdy's Nord-Sud magazine.[19] Its chromatic exaggerations are markedly Fauve. In brief, these two paintings negotiated the conflict between Miró's nationalism, or his sense of his Catalan identity, and his commitment to avant-garde pictorial practices.

Undoubtedly, Miró's earliest production was indebted to the 'primitivist' aesthetic of Expressionist and Fauve art. The formal distortions and roughness of finish of both Prades and Nord-Sud articulate, in equal measures, Miró's anti-academicism and his idealisation of the emotional expressiveness of 'primitive' art forms. Dupin refers to this as the period of the artist's Mediterranean Expressionism, during which 'Miró was achieving the assertion of his pictorial personality through exuberant sense of color and direct, often vehement, emphasis upon expressive values'.[20] Twisted perspectives, formal simplifications, vivid colourism and heavy brushwork, were the 'primitivising' visual stratagems by means of which Miró sought to convey his experience of reality, or the emotional response his subject-matter gave rise to. These paintings' 'primitiveness'

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[18] Ibid., p. 37.

[19] Nord-Sud, created by Reverdy in March 1917 to publish material on Cubism, together with periodicals and reviews including Cendrars and Apollinaire's Les Soirées de Paris, kept Miró informed on the artistic developments of the Parisian avant-garde. In addition to which, the Galeries Dalmau (Josep Dalmau was a key figure of the Catalan avant-garde artistic scene) had been showing Fauve and Cubist art since at least 1912. Throughout the War, Dalmau's served as a meeting place for avant-garde artists including Albert Gleizes, Robert and Sonia Delauney, and Marie Laurencin, who had taken refuge in Barcelona, and it was through Dalmau that, in January 1917, Miró first met Francis Picabia. The dealer also organised Miró's first, critically and commercially unsuccessful, one-man exhibition, which took place at the Galeries Dalmau in 1918. Throughout the 1918-1921 period, Miró continued to exhibit his work in collective shows organised by Barcelona's avant-garde, he read Catalan avant-garde magazines and contributed a cover illustration for the first (and only) issue of the Futurist magazine Arc-Voltaic.

derives from their lack of representational (mimetic and illusionistic) concerns. Miró was certainly inspired by the expressiveness of 'primitive' artistic manifestations, but these works do not visually refer to 'primitive', including child, art.

Interpreted from a general psychoanalytic perspective, the 'primitivist' artist (in this case Miró) practised emotional participation in order to overcome the separation, between self and subject-matter, that he perceived the intellectualising (and therefore distancing) procedures of representational art as requiring. Prades and Nord-Sud are attempts, on Miró's part, to visualise the experience of feeling 'mixed-up' with his subject matter.[21] Winnicott referred to these instances, when rationalistic perceptions are suspended and the separation between subject (self) and object (not-self) is momentarily collapsed, as transitional experiences.

Along with its aesthetic, Miró also assimilated Expressionism's ideology of the 'primitive' (nature's inherent purity, goodness, vitality, etc., thus a source of physical and spiritual regeneration) and its implicit critique of modernity (urbanisation and industrialisation, the hegemony of bourgeois society and its values, etc). The following passage is from a letter to his friend Ricart, written from Mont-roig in July 1916: 'I have come here for a few days to live with the landscape, to commune with this blue and golden light of the wheat fields ... after a stay in the country, we are stronger in our

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[20] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 82.
[21] I am paraphrasing from psychoanalyst and artist Marion Milner's On not Being Able to Paint (London, Heinemann Educational, 1971).

sense of direction, and once back in the city we are stronger and healthier'.[22] Again to Ricart, from Mont-roig in August 1917, Miró wrote of the admirable 'primitivism' of the rural community of the nearby Ciurana.[23] The artist's retreat to Mont-roig is reminiscent, for example, of die Brücke members' summer visits to the Moritzburg ponds. He shared their belief in the re-vitalising effects of communion with nature, or the return to a natural state of being. Likewise, he attributed the (much admired) vitality of ethnic artistic forms to their 'primitive' makers' closeness to nature and their natural origins.

Miró shared the 'primitivist' avant-garde's appreciation of folk art. Both his dettalista production (referred to by Dupin as 'poetic realism'), of which his 1919 Self-Portrait (fig. 42) is an example, and the style he derived from it for The Tilled Field, 1923-24 (fig. 44), were heavily influenced by the aesthetic of the Romanesque frescoes of Catalonia.[24] These mural paintings had been familiar to him since his childhood: 'à huit ou dix ans, j'allais tout seul, le dimanche matin, au Musée d'art roman ... il y avait aussi, en plus des fresques romanes de Catalogne ... une salle avec les estampages des fresques des grottes préhistoriques, je ne les ai pas oubliées'.[25]

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[22] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 65.
[23] Ibid., p. 129.
[24] Ibid., p. 82.
[25] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 20: 'at eight or ten years old, on Sunday mornings I used to visit, all alone, the Museum of Romanesque Art ... in addition to Catalan Romanesque frescoes, there was a room with reproductions of prehistoric cave paintings, which I have yet to forget' (my translation). In 'Three Hours with Joan Miró' by Santiago Amón, reprinted in Joan Miró: Selected Writings and Interviews, Margit Rowell (Ed), (Boston, G.K. Hall, 1986), Miró stated that 'before I was even ten years old I was going by myself on Sunday mornings to the Museum of Romanesque Art in Montjuïc Park' (p. 297). In a footnote, Amón commented that 'this is a case of lapsed memory, in that the museum cited – the Museu d'Art de

Whilst reminiscent of Le Douanier Rousseau, Miró's detallista or precisionist pictorial style (that followed on from his Mediterranean Expressionism) borrowed mainly from the stylisation, flatness and formal austerity of medieval Catalan art, replicating its imaginative use of colour, the animistic beliefs it expressed, and the inventiveness of its appropriation and reformulation of the real. Miró explained to Ricart (Mont-roig, 16th July 1918) that 'right now what interests me most is the calligraphy of a tree or a rooftop, leaf by leaf, twig by twig, blade of grass by blade of grass, tile by tile'.[26] In a letter to another friend, J.F. Ràfols (Mont-roig, 11th August 1918), Miró noted that 'everyone looks for and paints only the huge masses of trees, of mountains, without hearing the music of blades of grasses and little flowers and without paying attention the tiny pebbles of a ravine'.[27] Accordingly, paintings such as Self-Portrait and The Tilled Field are characterised by meticulous descriptiveness, a profusion of minutiae, and an almost miniaturist concentration on detail.

Miró's precisionist aesthetic strategy, though different in effect (as it referred to the Romanesque fresco rather than child art), functions not dissimilarly to the egocentric thinking underlying the phase Luquet referred to as child or intellectual realism. Between the ages of four and eight approximately, notwithstanding that they are able to produce increasingly realistic looking pictorials, children are not motivated by the intention of objectively representing their subject-matter. In these naturalistic and highly

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Catalunya – did not exist at that time' (p. 321). The Museu d'Art de Catalunya, in fact, opened in 1934, prior to which its collection was displayed by the former Museu de Belles Arts de Barcelona.

[26] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 54.

[27] Ibid., p. 57.

particularised drawings, each component part or aspect of the subject matter is drawn as complete unto itself, in conceptual isolation from the rest of the composition (drawing everything he or she knows about it, provides the child with an illusory sense of control over his or her subject-matter). These pictorials, in actual fact, are based on the child's internal model of the subject-matter he or she is drawing. Luquet, amongst others, describes the internal model as a plastic conception in which what is seen, or has been seen, is fused with what the child knows (intellectually, emotionally and imaginatively) about it. Consciously or unconsciously, in his precisionist paintings Miró was making recourse to his own childhood modes of thought. Similarly to the child, Miró too was immersing himself in his subjective experience of reality, and painting each detail of his subject matter according to the internal model it gave rise to.

Miró had developed this ability to re-orientate attention, from the external model onto a corresponding internal (imaginary) conception of it, whilst attending Galí's School of Art. In order to develop his sense of form, Miró, whose principal talent until then had been as a colourist, was encouraged to draw from touch (Galí 'made us touch an object while our eyes were closed and then asked us to draw its form according to the sense of touch ... it was a great discipline').[28] Because this method 'nullified the rational

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[28] Vallier, Dora. 'Miró and Children's Drawings' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 206.

approach in favor of the imaginary'[29], according to Vallier, it gave Miró 'an apprenticeship in art from its inner side'.[30]

Miró's first collected drawings (figs. 66 and 67) date from 1901. Saved by the artist and donated to the Miró Foundation, these drawings are examples of Luquet's visual or adult realism. The imaginative descriptiveness of child or intellectual realism has given way to a scrupulous literality: within the limits of his abilities, Miró aged eight reproduced the external appearance of his subject-matter as accurately, objectively and realistically as possible. This propensity for detailing, in a sketchbook of landscapes drawn from nature begun in 1906, has developed into a precisionist treatment of reality and its minutiae that foreshadows the style of his dettallista cycle of paintings. According to Dupin, they also reveal (on the artist's part) a 'keen feeling for his means of expression' that prefigures his creative method of the 1940s and 1950s, when the support, whether a stain on the canvas, the traces left by cleaning his brush against it, or a thread coming loose on it, provided Miró with the suggestion (which he referred to as the shock) from which to develop the composition.[31]

The Tilled Field (fig. 44), began in the Summer of 1923 in Mont-roig and finished in Paris during the Winter of 1923-24, is not dissimiliar in style to the precisionist manner of Self-Portrait.[32] It is regarded as a transitional work between earlier, tentative styles

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[29] Ibid., p. 209.
[30] Ibid., p. 209.
[31] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 43.
[32] In August 1919, Miró wrote to Ricart about the agreement he had reached with Dalmau: in exchange for one thousand pesetas, with which to finance a stay in Paris, and on condition that the dealer organise a Parisian show for him, Miró was giving him all his work to date. Miró's first visit to Paris lasted from 3rd

such as his Mediterranean Expressionism, and the mature pictorial idiom of his 'official' Surrealist production, the imaginative content of which it anticipates. The predominance of organic shapes, in The Tilled Field, makes it reminiscent of the 'pullulating animal and vegetal forms' in the work of Gaudì.[33] Notwithstanding which, the four primary influences at work in this painting 'can be identified as medieval imagery, the farm at Mont-roig, fictions of the artist's imagination and poetry'.[34] Much of the iconography of this painting, in fact, is derived from Apollinaire's L'Enchanteur Pourrissant, a poetic work on the medieval wizard Merlin, pictured here as the lizard fitted with the wizard's conic hat. As a premise to the discussion of Miró's references for The Tilled Field in the paragraphs that follow, it is important to note that child art does not count amongst its sources, although the painting can be related successfully to the imaginativeness of the child's subject-centred intellectually realist pictorials, as well as to the propensity for detailing revealed by the artist's earliest surviving drawings

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March 1920 to the following mid-June, when he returned to Mont-roig for the summer months. This stay was primarily dedicated to visiting museums and current exhibitions, notably an Odilon Redon retrospective. He introduced himself to Picasso, and visited his studio, and attended several Dada gatherings. Miró returned to Paris again in February 1921. The sculptor Pablo Gargallo, who during the winter months taught at the School of Arts and Crafts in Barcelona, sub-rented his Montparnasse studio (45 rue Blomet) to him. Through André Masson, his neighbour, Miró met (amongst others) Reverdy, Max Jacob and Tristan Tzara, plus Breton, Aragon and Soupault, the founders and editors of the Dada monthly review Littérature. Picasso sent friends, critics and his dealer, Paul Rosenberg, to 45 rue Blomet, and Miró also met the celebrated art dealer Daniel-Henry Kahnweiler. His first Parisian show, Exposition de Peintures et Dessins de Joan Miró, organised by Dalmau at the Galerie La Licorne, opened in Spring 1921. Raynal, whom Miró had met years before at Dalmau's in Barcelona, wrote the preface to the exhibition catalogue. The show was a commercial failure, but the few reviews it received were favourable. Again, Miró left Paris to spend the summer months in Mont-roig. Back in Paris for the winter of 1921-22, Miró worked in Gargallo's studio and became part of what was known as the rue Blomet circle (because it met in Masson's studio), which included poets and writers such as Leiris, Limbour, Robert Desnos and Antonin Artaud. Over the 1922-24 period, during which Dada was effecting its transmutation to Surrealism, the Rue Blomet circle was distinct and separate from the Littérature group.

[33] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 4.

[34] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 71.

(these, as examples of visual or adult realism, were of little or no interest to 'primitivist' artists, who valued child art for its spontaneity, expressiveness, etc.).

As mentioned, the principal visual influence evident in The Tilled Field is the art of Catalonia's gothic churches, a fusion of simplified formal structures and supernatural content. The fantastic transfiguration of nature occurring in The Tilled Field is reminiscent of these mural paintings' 'gripping mixture of realism with the marvelous'[35], and of their 'extraordinarily imaginative formal inventions within rigorous compositional patterns'.[36] Its 'muted – nocturnal and supernatural – tones' are those of the Romanesque fresco, as is the painting's structure, composed of horizontal bands, the uppermost of which corresponds to the sky and the lower one to the earth. Motifs of medieval inspiration include the pine tree (a reference to the tree of life), and the stylised fish to the lower right.[37] In the lower left section of the painting, an irrigation ditch is reminiscent of the stylistic convention, heavy shading and flowing curves, which signifies water in Catalonian Romanesque frescoes. The cone (the white shape growing out of the pine tree's foliage) is covered with eyes, which also decorate the snail's body and are added to its antennae. These are similar to the eyes found on the bodies of animals and wings of seraphim in early medieval art ('même les anges ont les yeux partout', Miró commented to Raillard, 'les yeux sont partout ... le mond tout

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[35] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 14.
[36] Ibid., p. 14.
[37] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 71.

entier vous regarde. Tout, le plafond, l'arbre, partout il y a des yeux').[38] The artist later explained:

> 'It's not hard for me to tell you where those other figures come from, the ones that have eyes all over them: an eye on the face, an eye on the leg, an eye on the back, or the eyes on stems, as though on the tip of some kind of horn. They come from a Romanesque chapel where there is an angel whose wings have been replaced by eyes. Another Romanesque angel has eyes in its hand, right in the palm. I saw that in Barcelona when I was still a baby. Moreover, the eye has always fascinated me.'[39]

A goat gnawing at a cactus leaf occupies the left of the composition, along from which Miró positioned the conflated image of a (stylised) fig tree and a frontier post, marking the border between Spain and France. The flags of Catalonia and France (on the same side of the pole, to signify Miró's allegiance to France), and of Spain, are recognisable on the left and right side of the upright pole respectively. An Italian flag is visible hanging between the poles extending towards the upper left corner of the canvas. The bird in the sky, resembling a mechanical toy and flying in front of a cloud formation inspired by those of Le Douanier Rousseau, is reminiscent of Picabia's diagrammatic drawings. The farmhouse at Mont-roig, a horse and a dog ('c'était un petit chien très méchant, c'est pourquoi je lui ai mis comme des épines qui blessent quand on proche. Ce chien gardait la maison. Elle existe encore cette maison, à Mont-roig, à un kilomètre de chez moi'), a folded newspaper, a chicken in the shape of an egg, and two rabbits, are also recognisable.[40] The ox situated to the right of the pine tree sprouting an ear and

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[38] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris, Éditions du Seuil, 1977), p. 61: 'the angels too have eyes everywhere ... there are eyes everywhere ... the whole world is looking at you. Everything, the ceiling, the tree, there are eyes everywhere' (my translation).
[39] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986, p. 282.
[40] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris, Éditions du Seuil, 1977), p. 62: 'it was a small and vicious dog, which is why I covered him in spikes that would

with an eye ('l'oeil qui voit tout et l'oreille qui entend tout ... l'oreille à entièrement disparu de mon oeuvre maintenant. L'oeil, non, l'oeil est resté constamment. L'oreille est entièrement symbolique, l'oeil pas du tout, c'est une chose très objective, qui voit. La toile fixe le spectateur'), is a reference to the prehistoric cave paintings of Lascaux and Altamira, which Miró was also familiar with from reproductions.[41] The disembodied ear on the trunk of the pine tree relates to Miró's belief that there is 'a kind of human presence in things'[42]:

> 'Pour moi, un arbre, c'est ne pas un arbre, quelque chose qui appartient à la catégorie du végétal, mais une chose humaine, quelqu'un de vivant. C'est un personnage, un arbre, surtout les arbres de chez nous, les caroubiers. Un personnage qui parle, qui a des feuilles. Inquiétant même. Vous savez bien que je mets quelque fois un oeil ou un oreille sur les arbres. C'est l'arbre qui voit et qui entend.'[43]

However, there is also a strong possibility that it is a reference to a collage, depicting a gigantic ear affixed by an arrow to a windowpane, produced by Ernst in collaboration with Éluard, a close friend of Miró's. Miró's vision of nature, as expressed in The Tilled Field, is summed up as 'poetic, colorful, and animistic'.[44]

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injure you should it come close. This dog guarded the house, which is still standing, a kilometre from my own house in Mont-roig' (my translation).

[41] Ibid., p. 187: 'the eye that sees all and the ear that hears everything ... the ear has completely disappeared from my painting nowadays. The eye has not, it has been used constantly. The ear is entirely symbolic, the eye not at all, it is an objective presence, one that sees. The painting stares back at the viewer' (my translation).

[42] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 282.

[43] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 61: 'for me, a tree is not a tree as in something belonging to the vegetable kingdom, it is something human, someone living. A tree is a character, especially the carob tree you find where I come from. A character that speaks and has leaves. Disquieting too. You have seen how, at times, I paint an eye or an ear on my trees. It is the tree that sees and hears' (my translation).

[44] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 16.

In speaking of the self-discipline required by his precisionist style ('a picture had to be right to a millimeter - had to be in balance to a millimeter'[45]), Miró added that it had forced him 'to sacrify reality to some degree ... it was this need for discipline which forced me to simplify in painting things from nature just as the Catalan primitives did'.[46] The extent that his detallista style forced him to sacrifice representational concerns, and figurative content, becomes apparent in The Tilled Field, in which the associational processes of the imagination metamorphosed Miró's (visual) memories of the Mont-roig landscape into fantastic conceptions. This helps explain the following passage, from a letter to Ràfols dated 26th September 1923: 'I have already managed to break absolutely free of nature and the landscapes have nothing whatever to do with outer reality. Nevertheless, they are more *Mont-roig* than had they been painted *from nature*'.[47]

The Grasshopper, 1926 (fig. 49), exhibits the influence of Catalan Romanesque mural painting in the ordering (seen also in The Tilled Field) of the landscape into horizontal bands: the blue of the sea separates the yellow of the earth from the yellow sky. Painted between August and September 1926 and based on a drawing from the previous year, it is part of a cycle of fourteen large format summer landscapes realised in Mont-roig. Of the drawing on which The Grasshopper is based, Miró claimed:

> 'The idea I started with really was the grasshopper. In fact, that's a grasshopper you see on the drawing in the upper left, with only the line of the ground, a tree. The rest of the page prefigures the painting exactly: the mountains, the sea, the

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[45] Ibid., p. 207.
[46] Ibid., p. 207.
[47] Ibid., p. 82

> taking flight after the leap, and the animal's metamorphosis. In the drawing, there are even the scattered letters of my name: Joan Miró, but the painting adds the sun against which are profiled the reversed shapes of the mountain, and the escape ladder, here of the leap. Yes, that's a grasshopper! I saw it in the country near Mont-roig, I saw crickets, all kinds of insects . . .'[48]

The horizon line indicates the east to west axis of the composition that, visually, is characterised by broad, flat rendered areas of colour, sharp outlines and clear shapes. The horizon line (Miró's obsession with which, as he acknowledged, came from the landscapes of Modest Urgell, his teacher at La Lotja School of Fine Arts) is partly flat, as an expanse of blue sea, and in part made up of volcanic craters. The flagpole in the centre indicates the north to south axis of the painting. Each quadrant thus is associated with one of the four elements, earth (the craters), air (the grasshopper), fire (the volcanic planet) and water (the sea).

The Grasshopper's non-representational, planar space is occupied, as is often the case in young children's pictorials, by highly charged series of single images, arranged one after the other according to an associational sequence. Another commonly used device, also featured in this painting, is to enlarge those parts of the story (that the child is drawing) regarded as the most important. The events narrated are all taking place contemporarily in the painting, the protagonist of which is the grasshopper, whose foot, signifying (because enabling) its leap through space, is given size and prominence accordingly. These similarities notwithstanding, it differs fundamentally from children's pictorials in that each of The Grasshopper's pictorial forms is fitted within, and

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[48] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 230.

subordinated to, an over-riding, aesthetically and thematically calculated, compositional scheme.

The Bottle of Wine (fig. 45) of 1924, although it was painted the year Surrealism was launched, belongs to Miró's pre-Surrealist work. The generative procedure underlying this painting, however, is the same as that of his 'official' Surrealist production (the hundred-odd pieces making up the cycle Dupin refers to as Miró's peintures oniriques). The Bottle of Wine, in fact, is based on preparatory sketches from one of the notebooks donated to the Miró Foundation. Dupin gives the painting's narrative content as follows: 'the bottle seems perched on the edge of a volcano, and the sky is disturbed by signs of approaching storm. Higher up, a bee is giving off sparks, and from the earth in the foreground emerges an enormous sluggishly moving snake which flashes the antennae of its moustache and stares fixedly at the sky' (the bee in the upper right of the composition is a reference to Miró's longstanding fascination with insects).[49] The Bottle of Wine's defining characteristic is an imaginative 'seeing-into' reality that parallels the intellectual realism of younger children's pictorials, which are expressive of what the child knows objectively and, more importantly, subjectively or imaginatively, about what is being drawn (the high degree of projection of fantasy material typical of children's drawings means that the contents of the child's inner life, as yet relatively undifferentiated from external reality, find plastic expression in his or her artistic productions). On the other hand, the everyday object fantastically metamorphosed by Miró's imagination is one of Cubism's preferred pictorial subjects, the bottle, and the

carefully balanced composition of The Bottle of Wine, in which shapes echo (or visually rhyme with) each other, is hardly reminiscent of children's drawings.

Miró was later to claim that:

> 'The discovery of Surrealism coincided for me with a crisis in my own painting, and the decisive turning that, around 1924, caused me to abandon realism for the imaginary. In those days, I spent a great deal of time with poets, because I thought you had to go beyond the "plastic thing" to reach poetry. Surrealism freed the unconscious, exalted desire, endowed art with additional powers. Hallucinations replaced the external model. I painted as if in a dream, with the most total freedom. The canvases of this period, particularly the series with blue backgrounds, are the most naked I have painted.'[50]

One such 'dream painting' is Blue Landscape with Spider of 1925 (fig. 47), a work consisting of black graphic marks drawn on a ground of allover monochrome cerulean wash, its brushwork in evidence. Miró, under the influence of Surrealism, had reduced all (recognisable) pictorial content to little more than a few vestigial references to reality. The two black drawings, made up of lines and dots, are suspended in the empty space of an ethereal, transparent, washed-out ground. Dupin has suggested that the amorphous shape on the right is a head, shaped in profile to look like 'a monstrous dried bean'[51], and that the circle contained within it is 'an eye staring fixedly'.[52] Like the other personnages (characters) of Miró's dream series, it is 'devoid of all materiality, all corporeal density'.[53]

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[49] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, London. 1962), p. 145.
[50] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 46.
[51] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, London, 1962), p. 164.
[52] Ibid., p. 164.
[53] Ibid., p. 164.

The extreme schematisation of content, and ideographic (sign-making) style of Blue Landscape with Spider, make it reminiscent of children's pre-pictorial designs and linear formations. The thickly-outlined circle around a dot is not dissimilar to the sign Mirò used in place of the breast in Standing Nude (fig. 43), nor to that which functions, according to Dupin's reading, as the eye of The Bottle of Wine's slug-shaped creature. Ambiguity (in this case: is it an eye, or is it a breast?) is also observable in children's drawings and, according to Luquet, is the principal characteristic of the kind of graffiti in which images are created from chance configurations into which a resemblance is (fortuitously) seen. But whereas for Miró the reduction of content to a few ambiguous indicators is a calculated operation, in the latter cases it is the consequence of both the child and the graffito maker's limited artistic skills. If, up to this point, Miró's painting had referred psychologically to child art, under the influence of Surrealism it actually started to borrow from it, by adopting and adapting some of the visual characteristics typical of the various stages of the development of artistic abilities in childhood.

Miró's interest in 'child-likeness' came about through his involvement with Surrealism and the Surrealists, albeit that his participation in the movement has been described as rather casual (whilst actively contributing to their aesthetic, in all respects other than the pictorial Miró's was a non-militant membership). The Surrealists nonetheless supported his one-man show at the Galerie Pierre by signing the invitations to the exhibition, and Benjamin Péret wrote an introduction, the poetic text Des Cheveux dans les Yeux, for

its catalogue.[54] Klee's influence was another important factor in Miró's development of his 'child-like' aesthetic. Masson first introduced Miró to his work in 1922, through a copy of Wilhelm Hausenstein's monograph Kairuan, oder eine Geschichte vom Maler Klee und von der Kunst dieses Zeitalters (1921). In 1925, Miró saw his first full-scale Klee exhibition, 39 Aquarelles de Paul Klee. Aragon, who had first drawn attention to Klee in Littérature, wrote the exhibition catalogue, to which Éluard contributed an homage-poem (Aragon, Breton and Éluard all owned works by Klee). Miró later admitted that it was under Klee's influence that he developed the pictorial style of Blue Landscape with Spider and his 'dream paintings': 'Klee m'a fait sentir qu'il y avait quelque chose d'autre, en toute expression plastique, que la peinture-peinture, qu'il faillait aller au-delà, pour atteindre des zones plus émouvantes et profondes'.[55] Klee's show closed on the same day as the first exhibition of Surrealist art, La Peinture Surréaliste, in which Klee was also represented, opened at the Galerie Pierre (artists including Picasso, de Chirico, Man Ray, Masson, Arp, Ernst and Miró also contributed works). Miró would also have viewed Klee's 'child-likeness' in La Révolution Surréaliste, which regularly featured reproductions of both artists' paintings.[56]

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[54] By then, the rue Blomet's associates had joined Surrealism's founding members (Littérature's editors, its contributors - Éluard, Péret, Desnos, Max Morise, Pierre Naville, etc. - and artists such as Ernst, Man Ray and Hans Arp). After a period spent in Mont-roig and Barcelona, in January 1925 Miró returned to Paris and his studio on the rue Blomet. Aragon, Éluard and Naville, followed shortly afterwards by Breton (who, according to Miró, had until then ignored his work), came to view the paintings he had brought back from Spain. The ensuing period was one of intense productivity, culminating in his exhibition at the Galerie Pierre, which enjoyed a succès de scandale, and marked the end of a period of hardship and poverty. Breton purchased two paintings from Miró at around the time of this exhibition.

[55] Prat, Jean-Louis (Ed). Miró, (Martigny, Fondation Pierre Gianadda, 1997), p. 40: 'Klee made me feel that it was possible to go beyond the plastic expression of painting-painting, reaching something altogether deeper and more emotional' (my translation).

[56] The first number of the illustrated periodical La Révolution Surréaliste, edited by Naville and Péret, was published on 1st December 1924. In addition to Breton's 'Manifeste du Surrealism', the issue

The subject-matter of A Star Caresses the Breast of a Negress of 1938 (fig. 52) is condensed into a few ideograms indicating the woman's face, which is joined to that of the female sex by two lines, a device also used in the later Woman Dreaming of Escape, 1945 (fig. 55). Facial features, in these two works as well as in later 'gestural' paintings such as Self-Portrait, 1937-1960 (fig. 59) and Woman III, 1965 (fig. 62), are reduced to a series of graphic line formations (as happens in graffiti and children's early pictorials). This process of reduction is illustrated, in an evident manner, by Self-Portrait, which is actually two portraits, as the artist explains in the quotation that follows:

> 'I'll explain the *Self-Portrait* to you. I started it in 1937. I wanted it to be extremely accurate. I took one of those mirrors that enlarges very much, that some people use to shave, and I placed it here and there, around my face, drawing everything I saw, very meticulously. I did a big drawing, larger than life. It was sold, it left for America. But I was heartbroken that it wasn't around any more. It was finished and yet I would have liked to have kept it with me. So I took a picture of the painting to an architect friend of mine (Paul Nelson). Architects know how to do the kind of work I wanted; he took a piece of graph paper, and made an enlargement from the photograph, of exactly the dimensions of the painting. It's one of the things I pulled out of the crates in Mallorca. One day last year I decided to continue the self-portrait. I painted a new version over the drawing, a

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included a section on dreams, with contributions by Giorgio de Chirico and Breton, a number of articles, including Morise's 'Les Yeux Enchantés', and an assortment of other textes surrealists (Surrealist texts). The magazine, which was styled on scientific periodicals, also featured a number of illustrations: reproductions of photographs by Man Ray, of drawings by (amongst others) Ernst, Masson, de Chirico, and of a Cubist sculpture by Picasso. Following a dispute with Naville, from issue number four (July 1925) the magazine's editorship was taken over by Breton. Morise's article, in fact, had started a debate on visual Surrealism. That author posited that the marks made by the paintbrush were the exact equivalent of words (automatic writing) and were, likewise, free of conscious intention. His article cited Man Ray's rayographs and the artistic productions of mediums and the mentally ill, used a drawing by Masson to illustrate the point it was making, and questioned the spontaneity of dream painting as practised by Ernst and de Chirico. Naville responded with a short piece entitled 'Beaux Arts', in issue number three (April 1925), in which he upheld that 'everyone knows there is no surrealist painting. Neither the marks of a pencil abandoned to the accident of a gesture, nor the image retracing the forms of the dream, nor imaginative fantasies' (quoted from Dada and Surrealism Reviewed, edited by Dawn Ades, 1978, p. 199). Naville's position openly contradicted Breton, who had listed the names of the visual artists he regarded as precursors and Surrealists proper (Klee, amongst others) in a footnote to the 'Manifeste'. Breton responded with the series of articles 'Le Surréalisme et la Peinture' in issues numbers four, six, seven, and nine/ten of La Révolution Surrealiste, and by organising the first exhibition of Surrealist art.

clarification, a synthesis. But the new painting follows the old one, the contour follows the eyes, the shoulders. There are really two portraits, one behind the other.'[57]

Miró's 1960s superimposition, by emphasising the essential features of the portrait, the head and hair, the eyes, the neck and shoulders, shares the child's early pictorials' graffiti-esque quality. In his last production, Untitled, 1973-1978 (fig. 64) and Untitled, 1978 (fig. 65), this tendency towards simplification prevails.[58] These paintings, in my

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[57] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 431.
At the beginning of 1932, rather than returning to Paris (until then Miró had lived between Paris and Spain), Miró decided to remain in Spain and settled in Barcelona, where he was to live for the next four years. Over the preceding years, Miró had gradually distanced himself the Surrealists as a group, by moving to the Rive Gauche (1927) and by refusing to sign the circular letter, requesting a statement of commitment, sent out by Breton, Aragon and Raymond Queneau on 12th February 1929. He did, however, keep up individual friendships with the Surrealists (notably Péret, Éluard and Leiris), and contributed to Aragon's 1930 exhibition La Peinture au Défi. Miró's international reputation was also growing: his first American one-man show was held at the Valentine Gallery, New York, in October 1930. Tériade and Skira's influential new magazine, Minotaure, published in Paris between 1933 and 1939 under the artistic direction of Tériade, advised by Breton and Éluard, promoted Miró's painting. In 1934, his work was made the object of an extensive review in Time Magazine's art section, and Cahiers d'Art devoted an issue, featuring reproductions of more or less forty works from all periods, and articles by (amongst others) Zervos, Raynal, Desnos, Péret, Ernest Hemingway, James Johnson Sweeney and Herbert Read, to him. By this time, Miró's popular and critical success, both in Europe and America, was considerable. Shortly after the Spanish Civil War broke out, Miró and his family moved to Paris. Between 1936 and summer 1939 Miró lived in Paris, after which he moved to Varengeville-sur-Mer, near Dieppe. In May 1940, the German offensive in northern France forced him to flee towards Paris, and, as the Civil War was over, Miró decided to return to Spain. He and his family eventually settled in Palma de Mallorca in June 1940, returning to Barcelona the following year. From the 1950s onwards, Miró's work was made the object of countless exhibitions worldwide.
As early as 1938, in an article subsequently entitled 'Je Rêve d'un Grand Atelier' published by XXe Siècle (May-June 1938), Miró's had expressed his wish for a large studio. After the War, Miró had that studio built for himself in Mont-roig. Shortly after its completion, however, it proved to be not large enough for all the activities (large scale public commissions, sculpture, ceramics, printing – etchings and lithography - engraving, etc.) he was by then undertaking, so, in the early 1950s, he bought a plot of land on Mallorca and commissioned Sert to build him a large studio. This new studio, in Calamayor (near Palma), was completed in 1956. In this new, large space he reviewed the works he had collected over the past decades, destroying many and making new versions of others (as in the case of Self-Portrait).

[58] The greater part of Miró's last production dates from around the mid-1960s to the mid-1970s. During this decade, he also completed a number of architectural commissions that include the monumental sculptures for the Labyrinth in the gardens of the Aimé and Marguerite Maeght Foundation, in Saint-Paul-de-Vence (1964), a ceramic mural for Barcelona airport (1970), the ceramic paving of the Pla de l'Os on the Ramblas (1976), and Couple d'Amoureux aux Jeux de Fleurs d'Amandier, a sculptural ensemble (two pieces forming a single monument) for the Esplanade de la Défense, in Paris (1978). The artist's ninetieth birthday, in 1983, was marked with a series of exhibitions and major retrospectives. Too old and frail to access the studio where he painted, Miró's last years were spent in a hyperactivity of

view, are amongst the most 'child-like' of his entire oeuvre: they are visually reminiscent of the child's very first and simplest pictorials, in which (using Miró's own words to explain his work) 'form is never something abstract; it is always a sign of something'.[59]

Much of Miró's war years' painting is a variation of the femme-oiseau-étoile (woman-bird-star) theme. It is characterised by an 'all over' distribution of the signs representing these characters. Throughout the 1940s and 1950s, Miró alternated between giving his paintings evocative poetic titles, including Sunbursts Wound the Late Star (fig. 57) and Dragonfly with Red-Tipped Wings in Pursuit of a Snake Spiraling toward a Comet-Star (fig. 58), in which references to real objects are combined with non-real events and occurrences, and matter-of-fact, banally descriptive titles such Woman, Bird, Stars (fig. 53) and Women Facing the Sun (fig. 54), similarly suggested by the images coalescing on the canvas. In this respect, Miró stated explicitly that 'for me painting is never form for form's sake ... it is always a man, a bird, or something else'.[60]

Woman, Bird, Stars and Women Facing the Sun, both characterised by 'humor and childlike whimsicality'[61] and 'a freedom of invention and a marvelous effortlessness',

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drawing, on any and every surface available. The Pilar i Joan Miró Foundation was established in Palma de Mallorca in 1981, to preserve the artist's studios in Son Abrines i Son Boter, Calamayor, and their contents. At the moment of his death, on Christmas day 1983, the studios contained approximately 1200 works, including 134 paintings (some signed, dated and/or given titles), over 3500 preparatory pieces, and approximately 2000 between letters and other papers, which now belong to the foundation. The foundation is housed in a new structure that was inaugurated in 1992, designed by architect Rafael Moneo and built on the grounds of the Miró estate.

[59] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 207.

[60] Ibid., p. 207.

[61] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 369.

are works on paper that explore (and exploit) the potentialities and limitations of their materials: black pencil and India ink, watercolour and pastels, gouache and thinned oil paint.[62] Miró let the spots, scratches, brush-traces and smudges of the ground suggested the content of the black drawings to him: he animated, or warmed-up, the grounds in order for these to engender the sign-personnages populating the composition. He explaining the process as follows:

> 'I need a starting point, even if it's only a grain of dust or a flash of light. This shape generates a series of things, one thing giving birth to another thing. In this way, a bit of thread can set off a world. I arrive at a world starting off with something apparently dead. And when I give it a title, it becomes even more alive.'[63]

This account, in which Miró (metaphorically) describes his experience of painting as life-giving activity, echoes Segal's characterisation of artistic creativity, and the reparative impulses motivating it, as the symbolic means by which life is restored to the 'dead' fragments of the artist's internal reality.

The artist's materials, whether a stain on the canvas, the traces left by cleaning his brush against it, or a thread coming loose on it, provided Miró with the initial shock, or the creative suggestion, out of which his work developed ('even a few casual wipes of my brush in cleaning it may suggest the beginning of a picture').[64] Using this as his starting point, he produced a broadly outlined 'free, unconscious' drawing, the spontaneity of which was comparable to the immediacy of children's pictorials.[65] The exploitation of

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[62] Ibid., p. 369.
[63] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 425.
[64] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 211.
[65] Ibid., p. 211.

chance and accident, which Miró routinely practised from the 1940s onwards, is also the principal characteristic of children's pictorials, and the expression of their inherent playfulness. After this first stage, however, 'the picture is controlled throughout'.[66]

Movement is at the basis of all artistic manifestations, and the locomotor pleasure it gives rise to motivates child and adult art alike. Whereas plastic conception and its realisation (the finished visual product) occur simultaneously in children's pictorials, in Miró's case variously lengthened intervals of time were likely to pass between the initial drawing and the second 'carefully calculated'[67] stage of his creative procedure:

> 'There are always many years between the beginning of one of my paintings, its act of execution and its realisation. It often happens that I return to a painting years and years after its initial drawing. Sometimes even ten years; it is common for me. During all this time it sleeps in my studio until the day when, suddenly I see something in it.'[68]

Miró's creative procedure, in fact, comprised of a later aesthetically controlled stage, in which he worked on his paintings 'coldly like an artisan, guided by rules of composition after the first shock of suggestion has cooled'.[69] This second stage, in which the initial drawing is developed and achieved as a painting, is totally absent from the artistic productions of the child, for whom drawing is a pleasure-orientated locomotor activity and a spontaneous, self-fulfilling form of play, the primary aim of which is the communication of experience (the end product of his or her graphic activities is therefore of little interest to the child). Children share few, if any, of the artist's

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[66] Ibid., p. 211.
[67] Ibid., p. 211.
[68] Vallier, Dora. 'Miró and children's Dawings' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 205.

aesthetic concerns because their drawings, unlike the work of art, are not aimed at achieving an explicit visual end and are not directed at an audience. As Vallier has noted:

> 'Far from being an instantaneous expression, as it is for a child, the painting of Miró is an accumulation of spontaneous gestures that condensed into images; he multiplied formal allusions, exploited the sensual, unconscious flow of line for the purpose of erotic symbolism, and at the same time proceeded by the association of ideas to the grafting of forms and to elliptical reminders of the real. These are all operations alien to the plastic activity of the child.'[70]

4.2 Cosmic Blue

At the time of Miró's first stay in Paris (March-June 1920), Dada had been in full swing. His assimilation of Dada was primarily poetic and literary, and secondarily visual. Its influence did not surface in his work until later, for example in Photo: This is the Colour of My Dreams, of 1925 (fig. 46), which was 'plus dans la ligne de Picabia que dans celle de Breton'.[71] In 1920, in his magazine 391, Picabia had in fact reproduced an ink-mark, subtitled La Sainte Vierge. Irony, and a whimsicality that imitates child art (the Dada movement, to all effects, had promoted an understanding of its artistic productions that highlighted shared similarities with childhood play), are Photo's most apparent features. The reference to dreams made in the painting's title, however, is undoubtedly Surrealist. In the months immediately preceding its production,

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[69] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall. 1986. p. 209.
[70] Vallier, Dora. 'Miró and children's Dawings' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 205.

two works concerned with dreams had been published: Une Vague de Rêves, a poem by Aragon, and Breton's 'Manifeste du Surréalisme'. As in all Miró's 'official' Surrealist paintings on blue 'scrambled' grounds, the colour indicates that the state of dream is part of the content of the work.

According to Rosalind Krauss and Margit Rowell, it is 'one of the artist's most enigmatic paintings. The least "painterly" of his works of this period, Photo is one of the richest in associative meanings'.[72] The blue cake of paint, 'as inconsequential as it appears, is perhaps the most loaded image on the canvas'.[73] Krauss and Rowell's analysis starts by noting that, in Western symbolism, blue signifies hope, and dreams, too, express hope. Moreover, this reading continues, it is a traditional and much loved colour in Miró's native Catalonia, where doors are painted blue to indicate the home as the place in which dreams and personal ideals are nurtured (the blue window in The Tilled Field in all probability being a displaced reference to this custom). Accordingly, in Miró's painting the colour blue 'represents the Catalan peasant's birthright to dreams'.[74]

In the paragraphs that follow, I will be looking at some of the interpretations to which Photo has given rise. The factors highlighted in these analyses as having contributed to the painting all carry, in my opinion, high degrees of probability. More importantly,

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[71] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 69: 'more Picabia than Breton's kind of work' (my translation).
[72] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 60.
[73] Ibid., p. 60.
[74] Ibid., p. 60.

however, these readings point to the degree of consciousness operative in the making of this work (in elaborating these diverse sources into a coherent pictorial whole), its appearance of simplistic spontaneity and 'child-like' whimsicality notwithstanding.

Photo's typographic composition is a reference to the poem Un Coup de Dès n'Abolira Jamais le Hazard by Stéphane Mallarmé. Miró's admiration for Mallarmé's poetry is well documented, and Masson (his friend and rue Blomet neighbour) had illustrated Un Coup de Dès in 1914. According to Krauss and Rowell's interpretation, 'print is the mechanical reproduction of handwriting, just as a "photo" is the mechanical reproduction of visible reality. We can therefore read the painting as follows: "This is a reproduction of the color of my dreams which is blue"'.[75] The assumption underlying this reading is that 'like the calligram, the work was opening a margin between image and language within which to encounter the "idea" – that which escapes representation altogether – so that the point of the picture was that color, like dreams, like the affective lining of our inner most feelings, is fundamentally ungraspable'.[76]

Lanchner understands Photo's message as 'I am not what I say I am (a photo). If I were, I could not present the colour of dreams'.[77] The blob of blue paint 'claims for painting a unique power as the only possible means to present the texture, color, and character of interior experience. In elaborately inscribing the word "Photo" on his canvas, Miró

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[75] Ibid., p. 60.
[76] Krauss, Rosalind E. 'Michel, Bataille et Moi', October, 68 (1994), p. 13.
[77] Lanchner, Carolyn. Joan Miró, (New York, The Museum of Modern Art, 1993), p. 44.

claims something of the evidentiary authority of photography. Like a photograph, the painting certifies that what is seen exists or has existed'.[78]

The 'formless, non-representational entity of the spot'[79] in all likelihood relates to Miró's practice, during his Surrealist years, of drawing inspiration for his paintings from the assorted stains and cracks of the walls of his studio, which he stared at in a hunger induced state of heightened receptivity ('How did these drawings, these ideas for paintings, come to me? I'd go home in the evenings to my studio in rue Blomet, I'd go to bed, I hadn't always eaten, I saw things, I noted them in notebooks. I saw shapes in the cracks in the walls, in the ceiling').[80] Photo, in this case, allows for a reading based on Luquet's theories on graffiti as developed by Bataille, according to which this piece is 'not so much painted as "dirtied"', and the stain of blue paint is a sadistic mutilation or violation of the pictorial surface.[81]

A number of paintings from the 1923-1933 decade invariably, and faithfully, replicate drawings from his sketchbooks.

> 'I tried to capture the hallucinations that my hunger produced in me. It's not that I painted what I saw in my dreams, as Breton and his lot predicated in those days, but that hunger provoked in me a sort of trance similar to the kind experienced by the Orientals. Then I would make preliminary sketches of the general plan of the work, to see where I should place each thing. After long meditation on what I proposed to do, I began to paint, and as I painted I introduced all the changes I believed to be appropriate.'[82]

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[78] Ibid., p. 44.
[79] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), pp. 60-61.
[80] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 228.
[81] Krauss, Rosalind E. 'Michel, Bataille et Moi', October, 68 (1994), p. 14.
[82] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 190.

On the prepared ground, Miró either reproduced one of these drawings or made a drawing suggested by material from his sketchbooks: 'I filled up notebooks with drawings, and these served as the starting points for canvases. I recently discovered dozens of these notebooks, with thousands of drawings in them, some of which were done at the rue Blomet. I had forgotten about them. They are now at the Barcelona Foundation'.[83] In addition to the sources already mentioned, some of these sketches were based on anecdotal ideas, whilst others still were generated by the impressions left on the page by the drawings on preceding ones (the drawing that became Photo, for example, produced further images this way).[84]

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[83] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall. 1986), p. 103.

[84] In whichever case, their starting point was material reality: objects and incidents that Miró had seen. Because these drawings were neither the result of undirected graphic activities, nor depictions of dreams, the paintings they generated were not strictly Surrealist in either of the senses advocated by Breton. Whether Breton was aware, or not, of how Miró's paintings came about, is not relevant to this project: he promoted Miró's art because of its Surrealist appearance (his 'dream paintings' validated automatism or were automatist in aspect). Effectively, however, these paintings were automatist only insofar as they were based on automatic drawings. These last, which functioned as preliminary studies, were automatic in Breton's acceptance of the term in that the spontaneity, and rapidity, of their execution (in all probability) succeeded in momentarily eschewing rationalistic thinking. This, as Rosamond Bernier has pointed out, testifies to the fact that Miró was more concerned with 'chance controlled' automatism (Matisse, Picasso, Miró As I Knew Them, 1991, p. 234) than with the pure automatism advocated by Breton.
In Surrealism and Painting (1928), a book version of the articles bearing the same title previously published in La Révolution Surréaliste, Breton upheld the view that 'in order to respond to the necessity, upon which all serious minds now agree, for a total revision of real values, the plastic work of art will either refer to a *purely internal model* or will cease to exist' (Manifestoes of Surrealism, 1974, p. 4), and re-confirmed dreaming (dream-imagery) and automatism, arising from manual techniques such as frottage, grattage and decalcomania (which actively involved chance in the creative process) as the methodological routes to a Surrealist iconography. Whilst not directly discussed in the articles, material on Miró was added for Le Surréalisme et la Péinture, in which Breton wrote that 'Joan Miró cherished perhaps one single desire – to give himself up utterly to painting, and to painting alone (which, for him, involves limiting himself to the one field in which we are confident that he has substantial means at his disposal), to that pure automatism which, for my part, I have never ceased to invoke, but whose profound value and significance Miró unaided has, I suspect, verified in a very summary fashion. It is true that that may be the very reason why he could perhaps pass for the most "surrealist" of us all' (Surrealism and Painting, 1972, p. 36). The reluctant tone of the passage is explained by Miró's unwillingness to intellectualise his creative processes, and to engage intellectually (as opposed to pictorially) with the Surrealists.

For Miró, blue was the colour of the sky, of light and space, of infinity, and as such, it related to his metaphysical preoccupations. It is recurrent in Miró's oeuvre, from his 'dream paintings', for example in Blue Landscape with Spider (fig. 47), through to his colour field paintings of the 1960s, such as Blue II and III, two large format panels originally part of a tryptich (fig. 60 and fig. 61 respectively). For Krauss and Rowell, 'Miró's blue paintings of 1925-26 and later of the Sixties are not comparable in their use of blue to any other artist'.[85] Blue II and III, according to Miró, were the result of his 'need to achieve maximum intensity with minimal means. That's what led me to give my painting an ever sparer character'.[86] In Blue II and III this high degree of spareness was achieved: their imagery has been reduced to a few tenuous black lines and single spots of red that coalesce and float on the emptiness of an evenly saturated, unified field of cosmic blue. These two paintings were undoubtedly influenced by the spareness of Urgell's landscapes, to which Miró was referring when he stated that 'the spectacle of the sky ovewhelms me. I'm overwhelmed when I see the crescent of the moon or the sun in an immense sky. In my paintings, as a matter of fact, there are tiny shapes in great empty spaces. Empty spaces, empty horizons, empty plains, everything stripped down has always made a great impression on me'.[87] Notwithstanding that 'Miró's colours, signs, and lines are absent from these paintings, they still could not have been painted by anyone else. We recognize his unique manner of animating the pigment of the ground, of kindling and distributing the luminous points and spots, of harmonizing

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[85] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields. (New York, The Solomon Guggenheim Foundation, 1972), p. 63.
[86] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993). p. 427.

the intensity and sonority of colors'.[88] According to his friend Alberto Giacometti, Miró 'était si véritablement peintre qu'il lui suffisait de laisser trois tache de couleur sur la toile pour qu'elle existe et soit un tableau'.[89]

Whilst visually close to Blue Landscape with Spider, the graphic content of Blue II and III evokes scribbles rather than the early pictorials (and the graffiti) of which that earlier painting is reminiscent. Unlike scribbling that is, these two paintings look, or appear to be, the result of direct expression. This notwithstanding, they required preparation and lengthy reflection: 'yes, it took me only a moment to draw this line with my brush. But it took me months, perhaps even years of reflection to form the idea of it'.[90] Unlike the child's scribblings, which are the result of a spontaneous psychomotor activity, the graphic markings of Blue II and III (which, importantly, were based on preparatory drawings functioning as visualisations of Miró's pictorial intentions) were the culmination of a life-long process of intellectual and artistic maturation.

> 'The very last works are the three large blue canvases. It took me a long time to do them. Not to paint them but to meditate. It cost me an enormous effort, a very great inner tension, to attain the spareness I wanted. The preliminary stage was an intellectual order ... it was like before the celebration of a religious ritual, yes, like taking holy orders. You know how Japanese archers prepare for contests? They begin by going into a state, exhale, inhale, exhale ... it was the same for me. I knew I was risking everything, one weakness, one mistake, and everything would have been ruined.
> I started by drawing in charcoal, with a great deal of precision. (I always start work very early in the morning.)

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[87] Ibid., p. 423.
[88] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 481.
[89] Quoted from Miró by Jean-Louis Prat (Ed), (Martigny, Fondation Pierre Gianadda. 1997), p. 42: 'is so truly a painter that it is enough for him to leave three coloured stains on a canvas for it to become a painting' (my translation).
[90] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall. 1986), p. 275.

> In the afternoon, I only looked at what I had drawn. The entire rest of the day, I prepared myself inwardly. And finally, I began to paint: first the background, all blue; but it wasn't just a matter of putting on the color, like a house painter: all the movements of the brush, those of the wrist, the breathing of a hand come into play as well. "Perfecting" the background prepared me to go on with the rest. These canvases are the culmination of everything I had tried to do.'[91]

The completed paintings were the end-results of a process of organic development that began with the preparation of the ground, onto which Miró added the individual plastic components of the work, each standing in a relation of mutual determination to the others. Miró likened the compositional structure of his paintings to 'a sort of circulatory system. If a shape is out of place and the circulation stops, the equilibrium is broken'.[92] The aesthetic achievement of his paintings was subordinated to reaching a balance between their single elements, in relation to each other and within the overall structure of the composition. The reverse occurs in children's drawings: aesthetic concerns, if at all present, are secondary to expression and the communication of experience.

> 'When a canvas doesn't satisfy me, I feel physically unwell, as if I were sick, as if my heart were working badly, as if I couldn't breath any more, as if I where suffocating.
> I work in a state of passion, transported. When I begin a canvas, I'm obeying a physical impulse, the need to throw myself; it's like a physical outlet.
> Of course a canvas can't satisfy me right away. And, at the beginning, I feel this malaise that I described to you. But as I am very much a battler in that area, I get into the fight.
> It's a fight between me and what I'm doing, between me and the canvas, between me and my malaise. The fight excites and exhilarates me. I work until the malaise stops.'[93]

Insofar as aesthetic preoccupations are suspended, the inception of a painting (according to Miró's description in the preceding paragraphs) is the moment of the creative process

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[91] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 435.
[92] Ibid., p. 425.

physically and psychologically closest to the child's unpremeditated graphic activities. The aesthetic development of the initial creative impulse, instead, Miró experienced as a psychological struggle with physical side effects: the end of the 'malaise' signalled the aesthetic completion of the painting. Miró's reference to illness is indebted to the parallel between artistic creativity and mental pathology propagated by Romanticism, and upheld by the Surrealists.

Miró's experience of creativity, described as a struggle with the work-in-progress, echoes Stokes' theories on artistic production, according to which the creative is a process initiated by aggression, and sustained by reparative impulses. Miró often referred to the aggressive intents underlying his own creativity. For example, he stated to Raillard that agressiveness 'me pousse à travailler. Et j'espère qu'on me fera l'honneur de m'attaquer jusqu'au dernier moment'[94], adding that 'la tension est de plus en plus vive. Plus je vieillis, plus la tension est forte. Ça inquiète ma femme. Plus je vieillis, plus je deviens fou ou agressif, ou méchant, si vous voulez'.[95]

Dupin sees the artist's cycle of paintings on masonite (a wood conglomerate, the coarse surface of which demands materials more consistent than pure paint that, in this case, included casein, black enamel, a bituminous substance mixed with sand and gravel, and unprepared colours) as the direct expression of this violent aspect of Miró's creativity.

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[93] Ibid., p. 425.
[94] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris, Éditions du Seuil, 1977), p. 28: 'pushes me to work. And I hope that it will do me the honour of attacking until the very end' (my translation).
[95] Ibid., p. 29: 'the tension keeps getting stronger. The more I age, the stronger it gets. This upsets my wife. The older I get, the more I become mad or aggressive, or bad, if you prefer' (my translation).

Painting on Masonite, of 1936 (fig. 51), is representative of that cycle, consisting of twenty-seven paintings on uniformly sized masonite panels, completed in late October. It is based on two preliminary drawings: the first of which is composed of an eight-shaped form, a black band and a rainbow; in the second, a ladder has replaced the black band (these sketches were reproduced on the canvas, from left to right, the second alongside the first). For Dupin, in order to be painted upon, masonite's rough surface required a 'violent attack and physical struggle'.[96]

For Stokes, aggression is an integral aspect of creativity: the work of art is the result of a process that is initiated by an attack. The first mark on the white canvas shatters its wholeness, its integrity as a separate-from-the-self object, and starts the (creative) process of restoration of the fragmented object to its former completeness. Stokes described the ensuing (aesthetic) experience of having reconstituted the object as beneficent. Miró confirms this by positing the aesthetic achievement (in psychoanalytic terms, the production of a complete, other and self-subsistent object) of the painting as coincidental with the experience of his physical 'un-wellness' coming to an end. Miró's malaise was the effect his dissatisfaction with the painting-in-progress, which in turn caused him to struggle with it. This fight, in psychoanalytic terms, was aimed at gaining control over the work-in-progress, whereas its aesthetic completion was coincidental with Miró's acquisition of artistic power over it. This reading confirms Stokes' conceptualisation of the 'goodness' of the aesthetic experience as deriving from the reconciliation (or fusion) of the contrasting feelings of otherness (the subject's

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[96] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 288.

experience of the object as a restored-to-completeness whole) and homogeneity (the subject's experience of mergence with, but also control over, the object). Winnicott articulated a similar understanding of the aesthetic experience by characterising it as 'transitional', whereby for the experiencing subject the object is neither 'me' nor 'not-me'.

4.3 Gestural Expressiveness

Miró's interest in Japanese culture, especially Zen philosophy and Haiku poetry, is well documented and goes back to his youth (in a letter to Ràfols dated 11th August 1918 there is a reference to Japanese art. In Barcelona, an important seaport, Japanese objects and prints had in fact been available since the late nineteenth-century). Ten years later, Miró referred to Hokusai as an artist who 'wanted even the smallest dot in his drawings to vibrate'.[9] In the excerpt from an interview with Bernier (1961) cited in the preceding sub-chapter, there is a reference to Japanese archers and their breathing technique. Miró's lifelong interest in Japanese culture culminated in 1966, when he visited Tokyo and Kyoto on the occasion of a major retrospective of his work. The paintings he executed on his return were influenced by the spareness, but also the intensity, of Japanese calligraphy. Miró assessed the impact of Japanese and Zen aesthetics on his painting as follows: 'I was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. I work more and more in a state of

trance, I would say almost always in a trance these days. And I consider my painting more and more gestural'.[98]

Throughout the 1960s and 1970s, Miró's painting became increasingly gestural also under the impact of New American Painting or Abstract Expressionism that, needless to say, was itself heavily influenced by Japanese Zen philosophy. Miró had first seen Abstract Expressionist paintings in the United States in 1947, and again in Paris in the early 1950s (notably, he visited Jackson Pollock's first one-man exhibition in 1952, at the Galerie Facchetti, a show that Miró described as a 'revelation': 'it showed me a direction I wanted to take but which up to then had remained at the stage of an unfulfilled desire. When I saw those paintings, I said to myself, "You can do it, too; go to it, you see, it is O.K.!"').[99]

In a letter to his dealer Matisse (dated 7th March 1937), Miró had written of his painting that 'if sometimes I work very quickly, letting myself be carried away by the purest and most disinterested mental impulse, at other times I work very slowly, like a *humble* laborer'.[100] Miró's production from the 1940s and 1950s shows spontaneous gestural activities gaining in importance. In 1942, Miró realised a large number of watercolours, gouaches, pastels and drawings on paper, such as Women, Bird, Stars (fig. 53), and Women Facing the Sun (fig. 54). Woman Dreaming of Escape (fig. 55) is one of a cycle of nineteen large format paintings completed between January and mid-October 1945.

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[97] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 98.
[98] Ibid., p. 279.
[99] Ibid., p. 279.

These paintings were born out of Miró's need 'to work more freely ... I produced a great deal at this time, working very quickly'.[101] The materials he was working with provided him with the suggestion for the broadly outlined ('unconsciously done'[102]) drawing that functioned as the painting's starting point ('I worked with the least control possible – at any rate in the first phase, the drawing').[103] These initial drawings were then ('the rest was carefully calculated') elaborated into pictorial compositions.[104] Miró summarised his working method thus: 'first, the suggestion, usually from the material; second, the unconscious organization of these forms; and third, the compositional enrichment'.[105] Alongside these 'slow'[106] or reflective paintings ('in which the work took precedence over the gesture'[107]), he produced works including Angry Characters, of 1949 (fig. 56), which are 'spontaneous'[108] and stress the gestural aspect of Miró's pictorial processes ('impulsive, executed very rapidly', and therefore likened by the artist to 'mental vacations').[109] Angry Characters, in fact, has a rough, improvised quality about it: the ground is composed of splashes and spots of colours, and the figures that populate it are drawn in a markedly infantile style. Sunburst Wounds the Tardy Star (fig. 57) and Dragonfly with Red-Tipped Wings in Pursuit of a Serpent Spiralling Towards a Comet (fig. 58), both dating from 1951, combine the elaborate,

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[100] Ibid., p. 148.
[101] Ibid., pp. 210-211.
[102] Ibid., pp. 210-211.
[103] Ibid., pp. 210-211.
[104] Ibid., pp. 210-211.
[105] Ibid., pp. 210-211.
[106] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 555.
[107] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 269.
[108] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 556.
[109] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 269.

precise style of Woman Dreaming of Escape with the spontaneity of Angry Characters: meticulous detailing alongside rough, directly-applied brushwork, in thick, gestural strokes. These paintings, unlike the gestural productions of the 1960s and 1970s they prefigure, have an evident narrative content.

From the 1960s onwards, Miró worked with large formats. The principal characteristics of that decade's production are simplification and concentration on the pictorial gesture for its own sake. As early as 1961, in Blue II and III (figs. 60 and 61 respectively), Miró's calligraphy of signs, typical of the preceding decades' production, was disintegrating into linear graphic formations. By the time he painted Woman III, 1965 (fig. 62), the pictorial gesture per se has taken over from Miró's habitual narrative concerns, and a certain economy of means prevails: rough, thick graphic 'contents', alongside splashes and spots of colour. He was keen, however, to clarify that 'ce n'est pas le mouvement lui-même que je représente, ce serait limité', nonetheless 'il y a des moments où je me laisse emporter ... surtout physiquement; mais intellectuellement aussi'.[110]

In May 1968, of 1973 (fig. 63), the influence of American action painting's aesthetic, with its emphasis on spontaneity and the physical aspect of creativity, is evident. It was inspired by the events of May 1968 ('drama and expectation in equal parts: what was

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[110] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris, Éditions du Seuil, 1977), p. 96: 'it is not the pictorial movement in itself that I represent, as that would be limited ... there are moments when I let myself be carried away ... especially physically, but also intellectually' (my translation).

and what remained of that unforgettable young people's revolt').[111] Miró translated such feelings into a painting whose principal characteristic is a spontaneous, urgent, gestural content. May 1968 brings to mind, and seems to share, the physicality of scribbling: by stressing the gestural aspect of the pictorial activity, it hints both at the child's earliest graphic attempts (Miró's signs have all but disintegrated into their basic curvilinear components, and therefore visually resemble children's scribbles, patterns and assorted line formations), and the kinaesthetic/visual pleasure these yield. Specifically, May 1968 is visually close to the destructive instinctuality that often finds expression in the child's graphic activities. In 1959 Miró had told Vallier: 'the older I get and the more I master the medium, the more I return to my earliest experiences. I think that at the end of my life I will discover all the force of my childhood'.[112] This premonition turned out to be true, as Miró's last production (of which May 1968 is an example), exhibits the aggressiveness and the vandalism that Bataille identified as graffiti and child art's common denominator. In 1978, surveying works from the immediate past, Miró confirmed these had been painted 'in a frenzy, with real violence so that people will know that I'm alive, that I'm breathing, that I still have a few more places to go. I'm heading in new directions'.[113]

In the quotation that follows, Miró describes the creative procedure that brought about paintings such as May 1968. It lends itself to a psychoanalytic reading from the point of

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[111] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 300.
[112] Vallier, Dora. 'Miró and Children's Dawings' in Discovering Child Art: Essays on Childhood, Primitivism and Modernism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 206.

view of the destructive aspect of creativity at the centre of Stokes' theory of art, and the phantasies of aggression and destruction of the bad breast of Klein's paranoid-schizoid position underlying it.

> 'I do not always begin with the ground. Very often, I draw a black line on the empty canvas, and then I complement it with spattered or dripped paint. This method of dripping is fairly recent. I pour paint on the canvas, which is lying flat on the floor, and then I stand the painting up. The color then runs down. I check the flow. When it seems right, I lay the canvas flat on the floor again. I am doing this more and more. But it is rather recent.'[114]

Miró's first pictorial gesture is to draw a black line across the canvas, or to pour black paint on it, actions devoid of any intentionality other than that of marking the canvas. Like graffiti, and scribbling, these gestures are motivated by the vandalistic intent of, and the visual pleasure arising from, marking a surface or leaving a personal trace on it (a point made by Luquet). For Stokes 'the painter, then, to be so, must be capable of perpetrating defacement; though it be defacement in order to add, create, transform, restore, the attack is defacement none the less'.[115] Likewise, Miró's marking of the canvas with a random brushmark, or dripping paint over it (the activity taking precedence over its outcome), amounts to an act of defacement that violates the canvas' intactness. This attack is a symbolic re-enactment of the aggression of the bad (part-) object in Klein's paranoid-schizoid position.

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[113] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 301.
[114] Ibid., p. 285.
[115] Stokes, Adrian. The Invitation in Art, (London, Tavistock Publications, 1965), p. 24.

Miró worked in stages, the first of which was 'the blacks; and then the rest, which is determined by the blacks'.[116] The composition developed organically out of (and as such was determined or at least controlled by) the artist's initial pictorial gestures, until he felt that an aesthetically satisfactory equilibrium of forms and colours had been reached: 'my forms in space have always influenced each other, constantly changing, shifting, until they reach an optimum point of dynamic balance'.[117] This second stage, which Miró termed that of compositional enrichment, was guided primarily by aesthetic concerns, which have taken over from the earlier unmediated gestural activity. The degree of conscious participation in this reparative stage of the creative procedure, which is characterised by aesthetic deliberation, is necessarily higher that in its initial, gestural counterpart. The (unmediated by intellectual concerns) spontaneity with which the first pictorial actions are executed, by comparison, allows the derivatives of the destructive phantasies of the paranoid-schizoid position to emerge into consciousness and find expression in the painting. Aggressive instinctuality is so visible in children's artistic productions because of the high degree of spontaneity of their graphic activities, and the comparative ease with which unconscious (phantasy) material accesses consciousness. In the concluding stage of Miró's creative procedure, these instinctual energies are sublimated in the reparative, aesthetic effort.

> 'Now, I draw by dripping my fingers in paint. Of course, in order to obtain contrasts, I sometimes make very fine strokes; and often play the broad strokes against the narrow strokes. I do not make these fine strokes with my finger ... this method of using my finger to paint is fairly recent ... I have been relying on my

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[116] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 285.
[117] Ibid., p. 267.

> fingers more and more. Now I even spread out the color with my fist; like this, rubbing it around in a circle.'[118]

Some of the red and green areas of colour in May 1968 look as if they were realised using this circular movement of the fist. Imprints of the artist's hand also litter the painting. In this instance, the compositional enrichment or second stage of Miró's creative process is characterised by physical involvement with the medium: he sought direct contant with his materials. This symbolic acting-out of mergence, from a Kleinian perspective, is motivated by the unconscious, phantasmatic desire to 'undo' the object's separateness from the subject that, in turn, is rooted in the original experience of fusion with the maternal (part-)object in the paranoid-schizoid position. These phantasies of non-differentiation are accompanied by feelings of omnipotent control that, in the case of the artist, are concerned with the work-in-progress. Klein, however, also associated mergence with the reparative phantasies of the depressive position. That Miró sought the experience of merging with his materials in the process of repairing the attack that initiated the painting, confirms this view.

4.4 The Shock

Miró's 'dream paintings' were realised between 1925 and 1927. These are Miró's 'official' Surrealist paintings, and amongst the most important works of his career. They are characterised by broad and loosely brushed fields of vibrant and luminous

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[118] Ibid., p. 285.

monochrome colour: ochre (yellow and umber), grey and cerulean blue. The cycle in fact owes its name to the oneiric atmosphere emanating, according to Dupin, from these grounds, which Miró populated with allusive shapes and enigmatic graphic formations. Because of his affiliation with Surrealism, these paintings have been related to both automatic practices (that is, rapid random drawing) and dreams, as in Dupin's case. The artist, however, indicated hunger-induced hallucinations as the source of this imagery, that is, of the drawings he made in his sketchbooks and reproduced on the prepared ground. The contents of these notebooks, Miró stressed, were always inspired by (or abstracted from) reality, objects and incidents seen that had triggered, in him, the creative process. In the finished work, however, reality was transfigured almost beyond recognition.

The years leading up to 1925, prior to the Surrealist movement coming 'to the foreground, with its laws, dogmas, manifestos, and high priests', were of fundamental importance to Miró's artistic development.[119] Through contact with the Dada poets first, and the Surrealist group later, Miró's imagination had 'found its true form of expression'.[120] Surrealism encouraged Miró to develop a creative method that would allow him to express his (visual) experience of reality at the moment it became, for him, artistic subject matter. It not only helped Miró to develop the discipline necessary to capture the images that came to him whilst in a state of hallucination, but also validated his pictorial use (after careful technical and aesthetic reformulation) of this imagery.

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[119] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 10.
[120] Ibid., p. 11.

Miró ascribed this state of creative receptivity, and the release from rationalistic thinking and the dissociation from external reality on which it was predicated, to the extreme hunger he experienced during those years. According to Rowell, however, 'it is probable that these were exercises the artist undertook deliberately in order to attain another vision, beyond daily reality'.[121]

Imagination is the faculty that allows the mind to represent sensory impressions in visual terms. It is also the mental function that elaborates these images into fictional narratives. Freud called the scenarios imagined during the waking state day-dreams or fantasies. These have several characteristics in common with their nocturnal counterparts: 'like dreams, they are wish-fulfilments; like dreams, they are based to a great extent on impressions of infantile experiences; like dreams, they benefit by a certain degree of relaxation of censorship'.[122] Whilst shaped by the same mechanisms, secondary revision (an effect of the ego's censoring activity) is predominant in day-dreams. Notwithstanding that Miró, aware of the Surrealists' experiments with hypnosis, located the origins of paintings such as The Bottle of Wine (fig. 45), Blue Landscape with Spider (fig. 47) and The Happiness of Loving My Brunette (fig. 48) in his hunger-induced hallucinations, my contention is that much of his Surrealist production, and especially all that followed it, is largely based on day-dreams. I am supported in this by Miró asserting that 'je ne rêve jamais la nuit, mais dans mon atelier

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[121] Ibid., p. 17.
[122] Laplanche, J. and J.-B. Pontalis. The Language of Psychoanalysis. (London, Karnac Books, 1988). p. 95.

je suis en plein rêve ... c'est quand je travaille, quand je suis éveillé que je rêve'.[123] Straining his faculties on objects and occurrences induced, in Miró, a state of reverie in which the original (external) focus of his attention, within the limits imposed by the ego's censorship, was metamorphosed according to the contents of his unconscious or, more precisely, to the pre-conscious and conscious fantasy derivatives of unconscious material.

Activities such as dreaming and fantasising, but also hallucinating, are structured by primary (unconscious) thought processes. The principal mechanisms operative in the unconscious are displacement, 'whereby an often apparently insignificant idea comes to be invested with all the psychical value, depth of meaning and intensity originally attributed to another one'[124], and condensation, 'a process which enables all the meanings in several chains of association to converge on a single idea standing at their point of intersection'.[125] Displacement and condensation allow psychic energy to pass freely from one idea to another, and to 'recathect the ideas attached to those satisfying experiences which are at the root of unconscious wishes'.[126] Ideas, in this context, are (visual) thing-presentations.

Thinking in images, for psychoanalysis, represents a 'regression' to the pre-verbal modes of thought characteristic of childhood, preceding the formation of the ego proper.

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[123] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves (This is the Colour of My Dreams), (Paris, Éditions du Seuil, 1977), p. 69: 'I don't dream at night, but in my studio I am always dreaming ... it is when I'm working, when I am awake that I dream' (my translation).
[124] Laplanche, J. and J.-B. Pontalis. The Language of Psychoanalysis, (London, Karnac Books, 1988), p. 339.
[125] Ibid., p. 339.

Secondary thought processes, characterised by reason and operative in the conscious and pre-conscious, are regulated by the reality principle. The unconscious, by contrast, is governed by the pleasure principle. The latter seeks satisfaction via the most direct route, which is the (visual) reproduction of the ideas attached to the original experience of satisfaction. The reality principle emerges from the pleasure principle, as a modification of it. In developmental terms, the secondary processes take over from primary ones. The establishment of the reality principle is concomitant with the formation of the ego, which ensures that satisfaction is obtained within the conditions imposed by external reality. The ego therefore exercises a restraining and inhibitory influence over the primary processes. Whilst largely functioning according to secondary thought processes, the ego nonetheless is affected by the primary process.

The adult, in a state of creativity, can re-access a way of experiencing reality that is similar to the child's. The formation of the ego and the establishment of the reality principle are concomitant processes occurring in childhood, which (conversely) is characterised by the predominance of primary thought processes, and of the pleasure principle. In adulthood, intense concentration (such as that required by creativity) is responsible for a certain relaxation of the ego. This allows for a loosening of the rationalistic patterns of thought typical of the secondary process, and for a decrease in the level of secondary revision exercised by the ego. Primary (visual) thought processes and their unconscious plastic contents (images), suitably modified by the censor, make their way into consciousness in the shape of day-dreams or fantasies. For Miró, the

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[126] Ibid., p. 339.

effort of totally concentrating his faculties on an object or an incident allowed the emergence into consciousness of pre-conscious and unconscious-derived visual ideas, these last effecting the modification of external appearances into the fantastic images and imaginary scenarios that are reproduced in his notebooks. These sketches, executed swiftly (automatically) in order to evade considerations of representability, provided the starting points for Miró's painting.

Earlier pieces such as The Tilled Field (fig. 44) and The Bottle of Wine (fig. 45) are characterised by a tension between figuration and abstraction. The Grasshopper (fig. 49) likewise balances the real and the imaginary ('I painted a series of "imaginary landscapes", in which nature erupted into the fantastic'), in the sense that its generative occurrence is identifiable.[127] The 'dream paintings', instead, are predominantly abstract: they refer to reality, in the sense that they were generated by occurrences and incidents and objects seen, often referred to in the works themselves or their titles, but otherwise unrecognisable. The rue Blomet circle, and later Surrealism, encouraged the artist 'to create the unfamiliar out of the familiar'[128] by revealing, in his paintings, 'the marvelous in the quotidian'.[129] Paintings such as those just mentioned are characterised by the intention, to paraphrase Stokes, of reproducing the child's first, and wondrous, encounters with phenomenal reality (in which the pleasure principle has a predominant role). Miró's creative procedure consisted of a fantastic, imaginative seeing-into-the-

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[127] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 265.
[128] Lanchner, Carolyn. Joan Miró (New York, the Museum of Modern Art, 1993), p. 15.
[129] Ibid., p. 16.

quotidian. His declared aim was to depict the pictorial subject-matter's secret life, or the existence that the artist's imagination endows it with.

Appearances notwithstanding, Miró's production was concrete in conception. The drawings he used as the starting points for his painting were reproductions of images suggested by, or deriving from, things seen. This is the reason for Miró consistently, and vehemently, denying that his art was abstract. In 1936, for example, when questioned by Georges Duthuit for 'Où Allez-Vous, Miró?' (Cahiers d'Art, Paris, 11, 8-10)[130] about his refusal to join the Abstraction-Création group, Miró retorted:

> 'Have you ever heard of greater nonsense than the aims of the abstractionist group? They send me invitations to take rooms in their empty house, as if the signs I transcribe on a canvas, at the moment when they correspond to a concrete representation in my mind, were not profoundly real, and did not belong essentially to the world of reality!.'[131]

Miró is claiming that, for him, in the act of painting, imagination takes on the force of realistic perception. Freud had hypothesised the existence, within the subject's inner world, of a nucleus of unconscious wishes and associated phantasies, amounting to a specific (psychical) reality regulated by its own laws, which could achieve, for the subject, the full force of (external) reality. When in a state of creativity or engaged in creative activities, the derivatives of these phantasies emerged into his consciousness and affected Miró's perception of the objective world of shared reality. Miró's drawings and paintings, like the child's, reproduce this 'internal' imagery, which is formed from

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[130] This article, written by Matisse's son-in-law and a friend of the Surrealists, was Miró's first major published text in French.
[131] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 254.

the interaction of fantasy and realistic perception, or the plastic modification of external appearances according to the (visual) contents of the imagination.

> 'Little by little I turned from dependence on hallucinations to forms suggested by physical elements, but still quite apart from realism. In 1933, for example, I used to tear newspapers into rough shapes and paste them on cardboards. Day after day I would accumulate such shapes. After the collages were finished they served me as points of departure for paintings. I did not copy the collages. I merely let them suggest shapes to me.'[132]

Between March and June of 1933, Miró had produced a series of eighteen large scale paintings based on as many preliminary collages assembled from newspaper clippings. Dupin named this creative development, of which Composition (fig. 50) is an example, 'plastic concentration'.[133] The artist cut out illustrations (of tools, machines and other everyday objects) from newspapers, magazines and catalogues, which he then arranged, and pasted, on uniformly sized sheets of Ingres paper.[134] These preliminary collages were realised, at a rate of approximately one a day, between 26th January and 11th February. The shapes and the disposition of the cutouts were preserved in the paintings, executed following the chronological sequence set by the collages. As Lanchner has noted, these papiers-collés 'afford a glimpse of Miró's delight in mundane life, his recognition of its absurdities, and an ironic humour about the picture-making process'.[135]

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[132] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986, p. 209.
[133] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 252.
[134] According to Green, in Joan Miró 1893-1993 (p. 82), the arrangement of the illustrations in these collages is reminiscent of Mallarmé's rhythmic placing of words in the poem Un Coup de Dès n'Abolirà Jamais le Hazard.
[135] Lanchner, Carolyn. Joan Miró (New York, the Museum of Modern Art, 1993), p. 58.

Composition is based on illustrations of cutlery: the outlines of a spoon and fork are recognizable in the shapes to the right, while the knife has been transformed into the white oblong form in the centre-left of the painting. Between collage and painting, in fact, Miró's imagination 'interpreted' the cutouts: mechanical, utilitarian objects were (paradoxically) transformed into organic, biomorphic shapes, and compositional relations between them were established. An overall austerity, a spareness of means, characterises this series: forms are simplified, and the palette is predominantly muted. The intersections, however, are brightly coloured and precisely painted, a feature first introduced in this series and recurrent thereafter. It is visible, for example, in Woman Dreaming of Escape, of 1945 (fig. 55), on the white ground of which linear, precisely drawn, black signs are juxtaposed with rough, thick brushmarks and smudges of colour. The areas of colour of the composition are limited to these last, and to the divisions of the pictorial surface determined by overlapping forms (for example, the breast and the sex at their intersection with the woman's body).

Interviewed by Tériade for Minotaure (3-4, December 1933), Miró stated that his painting was always born out of a 'hallucinatory state, brought on by any kind of shock, objective or subjective, and for which I am in no way responsible. As for my means of expression, I make an effort to attain more and more the greatest amount of brightness, power, and plastic aggressiveness, that is, to provoke first a physical sensation, in order to then reach the soul'.[136]

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[136] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 286.

By 1933, therefore, Miró was no longer basing his paintings on hallucinations but (at least for Composition) on forms suggested to him by the physical elements of his collages. He continued, however, to perceive himself as being in a state of hallucination whilst painting, as he says in the Tériade interview. Painting one's hallucinations, or painting in a state of hallucination, amount to very much the same experience. At the time of his involvement with Surrealism, Miró's hallucinations were induced by hunger. In 1933, he told Tériade that the hallucinatory state in which his paintings were conceived was brought on by an involuntary, unpremediated shock. Trances and hallucinations, and day-dreaming, are psychological states characterised by the ascendance of primary thought processes, which function according to associational, visually analogical principles. The primary processes regulate the unconscious system, the contents of which, largely constituted by childhood experiences, are organised into phantasies. Suitably modified by secondary revision (the ego's censoring faculty), their visual derivatives emerge into the pre-conscious and consciousness, and take over from realistic perception. The creative, likewise, is a state characterised by intense concentration to the point of dissociation, or withdrawal, from external reality. In Miró's case, it was accompanied by an upsurge of imagery that interacted with his perception of external reality to generate the fantastic scenes and narratives reproduced in (or at least used as the starting points for) his paintings.

Creativity, in Miró, was initiated by a shock. In the case of The Grasshopper (fig. 49), he claimed (retrospectively) that this shock was generated by the Mont-roig landscape:

> 'C'est la terre, la terre: quelque chose de plus fort que moi. Les montagnes fantastiques jouent un rôle dans ma vie, et le ciel aussi. Pas dans le sens du romantisme allemande, c'est le choc de ces formes sur mon esprit plus que la vision ... Nulle part j'ai ressenti ailleurs un choc aussi puissant qu'à Mont-roig, c'est le choc preliminaire primitif, où je reviens toujours'[137].

Miró's use of the term shock undoubtedly relates to the Surrealist interest in hysteria, a mental pathology that, according to psychoanalysis, is caused by trauma (which in turn carries implications of violent shock). Surrealism, like Freud, continued the Romantic tradition of considering the creative state as not dissimilar to mental illness. A traumatic or shocking experience is an unexpected and accidental disturbance, event, occurrence, sensation, etc., which brings about a sudden mental agitation (anxiety) or determines a strong emotional response. The pathogenic force of the trauma derives from its unexpectedness and violence and, in turn, the traumatic external experience derives its effectiveness from the phantasies it activates. Trauma causes the subject's regression to earlier, and past, phases of his or her psychological development. Similarly, in Miró, the shock brings about a psychological state characterised by the ascendance of visual thinking, or derived from primary thought processes and their phantasy contents. This shock, and the psychological state it gives rise to, refer to the inception of Miró's work. Unlike with mental illness, regression is limited to specific (and momentary) instances of Miró's creative procedure, further to which secondary thinking is re-established.[138]

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[137] Prat, Jean-Louis (Ed). Miró, (Martigny, Fondation Pierre Gianadda, 1997), p. 28: 'it is the soil, the soil: it is something that is stronger than me. Fantastic mountains play a role in my life, as does the sky. Not in the sense they did for the German Romantics, as it is the shock brought about by these shapes in my soul more than the actual sight of them ... and nowhere has this shock been as powerful as in Mont-roig, the preliminary primitive shock that I keep coming back to' (my translation).

[138] Shock, as used by Miró, indicated the creative suggestion initiating the artistic process. By associating it with trauma, my discussion has pathogenic connotations that are evidently absent from the artist's own account, but of which he was undoubtedly aware as he derived his terminology from the Surrealists, many

In 1948, Miró told James Johnson Sweeney that 'nowadays I rarely start a picture from a hallucination as I did in the twenties or, as late, from collages. What is most interesting to me today is the material I am working with. It supplies the shock which suggests the form just as the cracks in a wall suggested shapes to Leonardo'.[139] Whereas in the preceding decades the canvas was the support onto which Miró transferred his preliminary drawings, in his production from the 1940s and 1950s it was the support that provided Miró with the creative suggestions for his painting. In the absence of fortuitous points of departure (stains on the canvas, threads coming loose, etc.), Miró himself produced them, for example by cleaning his brushes on the canvas: 'chance has always had an enormous, fundamental importance for me'.[140] I mentioned earlier that in its exploitation of accident ('toutes les surprises, toutes les aventures du dessin en train de se faire'), Miró's pictorial practice comes methodologically close to the graphic

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of whom had medical knowledge of psychopathologies including hysteria. Breton, for example, prior to becoming Surrealism's most influential contributor, was a medical student specialising in psychology.

[139] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 209. Leonardo is known to have instructed young painters to let their imagination run free (and thus let the creative process' associations occur) against the backdrop of a spotted wall, functioning as a projective screen or setting: 'I cannot forbear to mention among these precepts a new device for study which, although it may seem but trivial and almost ludicrous, is nevertheless extremely useful in arousing the mind to various inventions. And this is, when you look at a wall spotted with stains, or with a mixture of stones, if you have to device some scene, you may discover a resemblance to various landscapes, beautified with mountains, rivers, rocks, trees, plains, wide valleys and hills in varied arrangements; or, again, you might see battles and figures in action; or strange faces and costumes, and an endless variety of objects, which you could reduce to complete and well drawn forms. And these appear on such walls confusedly, like a sound of bells in whose jangle you may find a name or word you choose to imagine' (quoted from Leonardo da Vinci: Psychoanalytic Notes on the Enigma by K.R. Eissler, 1961, p. 118).

[140] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 429.

activities of the child, which routinely incorporate and explore the possibilities offered by chance happenings.[141]

> 'I never use a canvas just as it comes from the paint-seller. I provoke accidents, a shape, a patch of color. Any accident will do.
> At the beginning, it's a straightforward thing. It's the material that decides. I prepare a background, by cleaning my brushes on the canvas, for example. Pouring a little gasoline will do just as well. If it's for a drawing, I crumple the paper. I wet it. the running water outlines a shape.
>
> . . .
>
> It is the material that determines everything. I'm against any preconceived, dead, intellectual research. The painter works like the poet: The word comes first, the thought after.
>
> . . .
>
> I attach a great deal of importance to the initial shock.'[142]

As a consequence of this shock, 'la main est electrisée, magnetisée'.[143] In the 1960s, Miró went back to noting down these automatic graphic suggestions, and to basing his painted productions on them: 'si j'ai une idée, je fais un petit croquis sur n'importe quoi, n'importe où. Et à fur et à mésure que le temps passe, ça travaille dans mon esprit et un jour ça devient une toile'.[144] Miró's paintings grew organically out of their plastic starting points, which were largely of unconscious derivation. The spontaneity with which the initial suggestion is drawn is counteracted by the slow aesthetic maturation of the painting, which is 'terminée quand plus rien ne me gêne plus', that is, when the artist's aesthetic conscience (a function of consciousness) is satisfied with it.[145] The

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[141] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris. Éditions du Seuil. 1977), p. 97: 'all the surprises. all the adventures occurring as the drawing develops' (my translation).
[142] Malet, Maria Rosa (Ed). Joan Miró 1893-1993. (Boston, Bullfinch Press. 1993), p. 415.
[143] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris. Éditions du Seuil. 1977), p. 97: 'the hand is electrified, magnetised' (my translation).
[144] Ibid., p. 38: 'when I have an idea. I make a small sketch of it on anything. anywhere. And as time passes. it develops inside me until, one day, it becomes a painting' (my translation).
[145] Ibid., p. 39: 'completed when nothing of it disturbs me anymore' (my translation)

unconscious therefore plays a relatively small part in the final aesthetic development of the pictorial composition, which by and large is consciously determined. The origins of the painting, however, whether the first gestures on the canvas or the preparatory drawing, locate themselves in the artist's unconscious and its phantasy contents.

4.5 Miró's Vocabulary

Miró's early production, including Prades (fig. 40) and Nord-Sud (fig. 41), was primarily influenced by the Fauves and Matisse (Miró himself described his work prior to 1918 as Fauve), by Van Gogh, Expressionism and Cézanne. Such works were also indebted to Cubism, in the thick, black strokes of the compositional outlines. The artist's propensity for the arabesque, however, lightened this Cubist-derived rigour.

In precisionist paintings such as Self-Portrait, of 1919 (fig. 42), the arabesque has become a miniaturised calligraphy, used to paint the (loosely) geometrical, stylised compositional details into which the subject-matter has been fragmented. These, according to Miró's own assessment, 'were highly reflective and meditated works, and they almost never gave way to spontaneity and abandon. During that period, I was influenced by Far Eastern art, and the miniaturization of my vision corresponded naturally to a miniaturization of the means of expression. The arabesque became calligraphy'.[146]

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[146] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986). p. 263.

Standing Nude, of 1921 (fig. 43), makes visible the beginnings of the process of gradual reduction of external appearances 'to a kind of descriptive shorthand' of recurrent forms and shapes.[147] The Tilled Field of 1923-24 (fig. 44) contains the Ur-forms from which Miró developed the pictorial idiom characteristic of his mature oeuvre: 'I didn't discover my vocabulary of shapes all at once, for example. It took shape almost despite myself'.[148] From this painting onwards, a number of the component parts (such as the eye) of its protagonists are simplified and used in isolation, as individual ideograms, symbols or signs. Throughout the 1930s, Miró added to this repertoire and consolidated it into a personal system of signs or vocabulary of symbols: 'a form of writing was invented: star-spheres, broken lines, spires, etc.'.[149] The escape ladder, the star, the comet, the sun, the three flames, the wavy, curved or straight line terminating in knobs at either end, the spiralling line developed out of a round (the snail), the eye, the almond shaped female sex ('pour moi, le sexe féminin, c'est comme des planètes ou des étoiles filantes, ça fait partie de mon vocabulaire'), are amongst the most frequently used shapes of Miró's artistic language.[150] In his post-war painting, and throughout the1950s, Miró subjected his signature shapes to countless permutations. In his 'gestural' production from the 1960s and 1970s, they become increasingly rough and mark-like, all but disintegrated into linear formations. Their recycling, or their migration from one

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[147] Lubar, Robert S. 'Miró's Mediterranean: Conceptions of a Cultural Identity' in Joan Miró 1893-1993. Maria Rosa Malet (Ed), (Boston, Bullfinch Press, 1993), p. 48.
[148] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 425.
[149] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 268.
[150] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 88: 'the female sex is like the planets or falling stars to me, it is part of my vocabulary' (my translation).

painting to the next, is the single principal visual characteristic of Miró's oeuvre as a totality.

Miró referred to the shapes of his artistic vocabulary as either signs or symbols, but considered them closer to ideograms in that 'le côté plastique ... emportait sur le côté symbolique'.[151] From a general psychoanalytic perspective, symbols are signs, and as such are indirect or figurative representations of unconscious material (ideas, wishes, conflicts, etc.). Anthony Storr, however, differentiates the sign from the symbol as follows: the first indicates or denotes the existence of an object, whereas 'symbols connote conceptions' and 'once we have a conception, we can use our imagination'.[152] From this point of view, Miró's shapes are symbols because, insofar as they refer to objects the external appearances of which have been reduced to their salient features, they are mental conceptions. If, instead, Miró's understanding is taken, the components of his pictorial vocabulary are best described as ideograms, insofar that they suggest or convey an idea or object, functioning as symbols (falling in the category of signs).

My suggestion is that the broad, sweeping brushwork of the arabesque and the sinuosity of his precisionist pictorial calligraphy, as well as the wavy, semi-circular forms and shapes predominant in his mature artistic vocabulary, originate from similar, undulatory movements of the wrist. Miró's language of favourite pictorial signs, developed from the abstracted components of his precisionist production and typical of his output from

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[151] Ibid., p. 88: 'their plastic aspect ... is more important than their symbolic content' (my translation).
[152] Storr, Anthony. The Dynamics of Creativity, (London, Secker and Warburg, 1972) p. 144.

the 'dream paintings' onwards, according to this suggestion, is rooted in the propensity for the arabesque evident in his early work.

As the child progresses from scribbles to pictorials, according to Kellogg, he or she incorporates the preferred shapes and constructions of his or her previous graphic productions into the following developmental stage. Kellogg thus locates the origins of children's pictorials in the actual physical movements by means of which the child produces his or her first scribbles, and the later patterns and pre-pictorials. Miró too carried over his artistic vocabulary from one cycle to the next, adapting it to each successive stylistic development. This parallels Kellogg's general hypothesis, according to which adult art represents a continuation from, and a development of, the shapes (but also forms, effects, constructions, etc.) for which the artist manifested a preference in childhood, as early as his or her first graphic productions.

Miró's forms function as signs, in that they indicate the overall qualities of the object, which are taken and made to stand for it as a whole. They also refer to categories of objects (woman, star, bird, etc.), as opposed to particulars. The subject-matter of the child's early pictorials is likewise made up of 'very few structural features', relating either to the physical appearance or the function of the object, and sufficient to identify the category of objects to which the latter belongs.[153] This is because 'when by some circumstance the mind is freed from its usual allegiance to the complexities of nature', that is, when representational, illusionistic concerns are not predominant, as is the case

for children's pictorials and Miró's art alike, 'it will organize shapes in accordance with the tendencies that govern its own functioning. We have much evidence that the principal tendency at work here is that towards simplest structure, i.e., toward the most regular, symmetrical, geometrical shape attainable under the circumstances'.[154]

The Standing Nude (fig. 43), her pose reminiscent of medieval representations of Eve but for the apple, notably absent from the palm of the hand, is framed in a niche-like black geometrical structure. The female figure is stylised, broken into Cubo-Futurist and Purist planes. These simplifications contrast with the (relatively) detailed portrayal of hand and feet, the clarity of construction of which, however, is indebted to Cubism. Standing Nude's anatomical details have been ideogrammed, or re-written as signs: her hair is rendered as wavy lines; the frontally depicted breast and knee are white rounds outlined in black; the lips are red and black waves, and the nails of toes and fingers are white half-moons. In Miró's subsequent production, this semi-circular shape would become symbolic of the foot. A small drawing of his from 1901, known as Pedicure (fig. 68) and representing a scene at the pedicurist's, anticipates the foot as one of the favourite themes of Miró's adult work. In the course of an interview with Vallier[155], the

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[153] Arnheim, Rudolph. Art and Visual Perception: A Psychology of the Creative Eye. (Berkeley. University of California Press, 1974). p. 145.
[154] Ibid., p. 145.
[155] The interview took place in 1959. Entitled 'Avec Miró', it was published the following year in Cahiers d'Art and reprinted in Vallier's L'Intérieur de l'Art. (Paris, Éditions du Seuil, 1982 and 1986).

artist examined his first collected drawings, done in 1901, at the age of eight, and confirmed that 'one finds here things which interested me later on'.[156]

Miró explained that the foot was the part of the body through which man communicated with the earth: its energy and strength enter the human body through the feet. Related to this are the oversized foot, as seen in The Grasshopper (fig. 49), symbolic of the Catalan peasant (of his rootedness to the Catalan soil) and the big toe, Miró's interest in which was in all likelihood reinforced by Bataille's article on 'Le Gros Orteil', published in Documents, 1, 6 (1929). Miró's work from the 1930s, including Painting on Masonite (fig. 51), was likewise heavily influenced by the anti-aesthetic promoted by Bataille and Documents.

Miró associated the crescent, which relates to the half-moon shape, to the landscape paintings of Urgell:

> 'Even today I recognize forms constantly appearing in my work that originally impressed me in his painting, though it is true Urgell was a romantic follower of Böcklin and saw things in a sad light while these forms in my work always take a gay character. I remember two paintings of Urgell in particular, both characterized by long, straight, twilit horizons which cut the pictures in halves: one a painting of a moon above a cypress tree, another with a crescent moon low in the sky. Three forms that have become obsessions with me represent the imprint of Urgell: a red circle, the moon, and a star. They keep coming back, each time slightly different. But for me it is always a story of recovering: one does not discover life . . .'[157]

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[156] Vallier, Dora. 'Miró and Children's Drawings' in Discovering Child Art: Essays on Childhood, Modernism and Primitivism, Jonathan Fineberg (Ed), (Princeton, Princeton University Press, 1998), p. 206.

[157] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), pp. 207-208.

The 'predilection for arid landscapes, empty spaces, and the recurrent figuration of stars' evident in Miró's mature production was undoubtedly influenced by Urgell's teaching.[158]

When, in 1954, Bernier visited the artist in Barcelona to interview him for an article she was writing on the city, Miró took her to visit the Museum of Catalan Art's collection of Romanesque frescoes.[159] He drew Bernier's attention to two Last Judgement scenes, specifically to an angel, whose wings were littered with eyes, and the starry skies, associating those features to his own pictorial obsession with eyes and stars. Miró added that, as a child, he slept in a room with stars painted on the ceiling. According to Krauss and Rowell[160], however, the star motif in Miró's oeuvre is a reference to Klee, to whose work he had been introduced by Masson sometime late in 1922:

> 'Together, Masson and I discovered Paul Klee, a discovery that was essential to both of us. Through reproductions first, in a big bookstore on boulevard Raspail. Then in a small gallery on the corner of rue Vavin; the owner went to see Klee from time to time and would bring back a few watercolors from these trips. He would let us know when he returned, and we would rush right over.'[161]

The star sign, that made its first appearance in Miró's painting in 1924, was in fact a recurrent image in Klee's production up to and including 1922. According to Lanchner, the eye in the landscape of The Tilled Field is indebted to the one prominent in Klee's Zoo (Tiergarted) of 1918, a work reproduced in Hausenstein's 1921 monograph, Miró's earliest introduction to Klee.

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[158] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 46.
[159] The article was published as 'Miró Shows You Barcelona' in 1954 in L'Oeil. On this occasion, photographer Brassaï accompanied Bernier.
[160] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 88.

A number of Miró's favourite compositional elements are present in A Star Caresses the Breast of a Negress (Painting Poem), of 1938 (fig. 52), either as areas of pure colour or as signs. To the first belong the red eight-shaped form (also seen in Painting on Masonite) in the upper left corner of the painting, the red wavy shape, the red and yellow apexes-touching triangles (not dissimilar to the upside down triangles of The Happiness of Loving My Brunette) and the white circles. Recurrent signs such as the ladder, the female sex and the anthropomorphic face, are instead drawn onto the painting's flat, black ground. Lines, including those of the ladder's rungs and the round of the face, are broken into dots, a feature also evident in The Bottle of Wine.

> 'Another recurrent form in my work is the ladder. In the first years it was a plastic form frequently appearing because it was so close to me - a familiar shape in The Farm. In later years, particularly during the war, while I was on Majorca, it came to symbolize "escape": an essentially plastic form at first - it became poetic later. Or plastic, first; then nostalgic at the time of painting *The Farm*; finally, symbolic.'[162]

Early works such as The Grasshopper (in which it is drawn across the white round representing a planet) feature the ladder, as do some of his last paintings including Untitled, of 1978 (fig. 65). The ladder is also be found in Painting on Masonite, and in Woman Dreaming of Escape, its horizontal and vertical endings terminating in black disks, and, in its checkerboard variation, in Dragonfly with Red-Tipped Wings in Pursuit of a Serpent Spiralling Towards a Comet. According to Dupin, the ladder

> 'Symbolizes the power that Miró endows the artist with, of being able to bring two worlds together without abolishing either of them; this is a refusal of all duality conceived as some irrevocable divorce. It stands for the accession to a higher reality without the sacrifice of familiar reality; the rungs of the ladder are meant to

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[161] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 103.
[162] Ibid., p. 208.

be kept in constant use - for coming down as well as for climbing up - this is the condition for achieving total reality.'[163]

This reading, interestingly, lends itself to psychoanalytic interpretation. The ladder is symbolic of the continuous interaction of reality and (the Kleinian formulation of the concept of) phantasy. As an activity, phantasy locates itself at the conjunction between inner world and outer reality. Its contents emerge into consciousness in the shape of day-dreams and fantasies, which stand in symbolic relation to those of the phantasy they originate from. The ladder, in Miró's paintings, is the conscious and therefore symbolic derivative of unconscious (phantasy) material. Applying a psychoanalytic perspective to Dupin's interpretation, Miró's ladder becomes symbolic of the process that generates daydreams.

Miró's mature artistic vocabulary, typical of his production from his Surrealist 'dream paintings' onwards, was largely developed from the imagery of The Tilled Field. A number of his favourite pictorial motifs, including the carob and eucalyptus trees, crawling insects, snails and snakes, taken from the Mont-roig landscape and featured in early works including The Tilled Field, had been familiar to the artist since his childhood. In his mature iconography, these motifs, representing the pull or the artist's sense of the earth, are opposed to a repertoire of 'aerial' forms such as ladders (representing escape and flight, and also elevation), flying insects (the bee of The Bottle of Wine, and The Grasshopper), and stars and comets. These also included birds ('the bird comes from the fact that I like space a lot and the bird makes one think of space'),

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[163] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 178.

which the artist associated with the rue Blomet.[164] Those who did not live nearby, in fact, arrived at its gatherings on the Nord-Sud line of the Parisian métropolitaine:

> 'It was the same Nord-Sud that had been the title of Reverdy's magazine, which I had looked at so many times during my youth in Barcelona. The Volontaires Metro station. The famous "entrances" of the Metro reminded me of the great Gaudì, who was such a major influence on me. The frequency of arrows and flying birds in my work comes from Guimard's Metro entrances.'[165]

This is an example of how the meanings Miró associated with the various elements of his pictorial vocabulary changed and developed with use. Another instance of this is the ladder shape: the changing circumstances of Miró's life account for it taking on a symbolic meaning (escape), which replaced its earlier plastic function.

Miró attributed his obsessive pictorial use of the star figuration to the stars painted on the ceiling of the bedroom he slept in as a child, and to the starry skies of the Catalan Romanesque frescoes seen in his late childhood or as a teenager. Surrealist poetry and automatic writing frequently referred to stars and comets, and Klee's painting (a major influence on Miró) frequently figured the star sign. Miró's adult, and pictorial, use of the star is arrived at through a series of associations and incidents each reinforcing the unconscious meaning constituted around it in childhood. In Creative Writers and Day-dreaming, Freud described how, in the production of a (literary) work of art, a strong experience in the present awakens, in the artist, the memory of an earlier experience (usually from childhood), which gives rise to a wish that, in turn, the work of art will

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[164] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall. 1986), p. 283.
[165] Ibid., p. 101.

represent as fulfilled.[166] The creation of a work of art, according to this argument, is comparable to the production of phantasies and (day-)dreams.

Likewise, Freud explained the 'Leonardesque' smile as inspired by La Gioconda's expression, which evoked in Leonardo the memory of his mother's smile during the early years of his childhood. Once this memory had been aroused, Leonardo was forced to give it new pictorial expression continually. Similarly, Miró's mature production is characterised by the continuous recycling of the elements of his artistic vocabulary. This tendency is (psycho)analysable in terms of the compulsion-repetition mechanism, whereby a traumatic past situation re-emerges in the present and is repeated compulsively (or re-lived) in the subject's dreams. The dream, Freud explained in Beyond the Pleasure Principle, is repeated as if attempting to dominate the traumatic experience. The hypothesis could be advanced that Miró's memory of sleeping, as a child, in a room the ceiling of which was decorated with stars is a screen memory (a concept used by Freud in his Leonardo study), underlying which is a repressed, and traumatic, childhood experience. The contents of this experience, shielded by the screen memory, would be recoverable only in the course of psychoanalytic therapy, by putting the artist 'on the couch'. The consequences, for Freud, of the impossibility of doing so in Leonardo's case, have been examined elsewhere.

The comet is a variant of Miró's star figuration of intersecting lines emanating from a central black dot (in Blue Landscape with Spider this star or spider shape refers to the

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[166] Freud, Sigmund. Creative Writers and Day-dreaming in Art and Religion (Harmondsworth, Penguin

female sex). In the comet, a spiralling trail of sparks originates from the star's central black dot (as in Woman, Bird, Stars, in which the fixed star has been simplified to intersecting lines), bringing it visually close to the snail, another spiral configuration. Each of Miró's signs, therefore, was invested with several meanings (another instance of this is the toenail, symbolic of the foot and doubling as a crescent moon). The manifest content of dreams, because of the condensation mechanism operative in their formation, is constituted similarly. The fact that some of Miró's most frequently used pictographic signs (the foot and the toe nail, and the female sex) refer to anatomical parts, has prompted Lanchner to describe his oeuvre as 'a long rumination on the ubiquity of the body in space'.[167]

4.6 Femme(s)

In Women Facing the Sun, 1942 (fig. 54), the shape to the left of the two parallel horizontal dumb-bells traced on blue patches of paint, is Miró's earliest figuration of the female sex: a bulb or ovoid sprouting three roots, or with three flames shooting out of it. It was developed in the mid-1920s, from an adaptation of the female form developed from studies of kerosene lamps, in which the flame and its rays are made to double as

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Books, 1990), p. 139.
[167] Lanchner, Carolyn. Joan Miró. (New York, The Museum of Modern Art, 1993), p. 18.

throbbing genitalia. According to Miró, in his Surrealist production, his 'preoccupation with dreams became mixed up with eroticism'.[168]

To the left of The Happiness of Loving My Brunette, 1925 (fig. 48) is 'a long white blob that rises like a wisp of smoke, undulating gracefully. The double swelling is the breast'.[169] It is a variant of the kerosene-lamp as female-silhouette interpretation, as is The Bottle of Wine's mustachioed slug-shaped creature (fig. 45), in which (according to Lanchner) male and female sexual attributes are collapsed. What Dupin reads as its eye is in fact depicted in much the same way (a circle, outlined in black, with a red dot at the centre) as one of the Standing Nude's frontally depicted breasts (fig. 43). In The Happiness of Loving My Brunette it re-appers as a yellow circle with a central dot in black, crossed by three black lines.

The volcano on the edge of which The Bottle of Wine is perched is either reminiscent of, or an adaptation from, Miró's earliest figuration of the female sex. In The Grasshopper (fig. 49), the insect is leaping from the dormant volcanoes towards the three erupting craters of the planet (a volcanic sun) suspended low above the sea. The blue ribbon trailing behind the grasshopper represents its flight through space. Wavy lines, signifying movement, are also featured in The Bottle of Wine.

The Standing Nude's hair, including the pubic, is rendered as wavy lines, whilst her half-black, half-red mouth anticipates the almond shaped figuration of the female sex

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[168] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 265.
[169] Dupin, Jacques. Joan Miró, (London, Thames and Hudson, 1962), p. 164.

typical of Miró's 1940s production, including Woman Dreaming of Escape (fig. 55). For Rowell and Krauss, the almost fetishist importance Miró attached to hair relates to the erotico-poetic significance attributed to it by Arthur Rimbaud and the Comte de Lautréamont.[170]

The second drawing, occupying the left of Blue Landscape with Spider (fig. 47), is star-shaped, made of intersecting lines emanating from a central black dot. In Miró's visual language it is the sex of a woman in the shape of a spider. According to Krauss and Rowell, 'the loosely symmetrical disposition of the "spokes" of the woman's hair implies another meaning: woman as the matrix of the world, or the hub of the universe, as in the sun'.[171] A chain of metaphorical substitutions develops from 'the lips of the mouth to those of the labia, which, with their excited aureole of hair, allows the form to be transmuted into a dazzling sun, whose spherical body, now surrounded by tentacular flames, produces the suggestions of a spider, which in turn can evoke the radiant sprays of a comet'.[172] Miró explained that 'pour moi, quand je fais un grand sexe de femme, c'est comme une déesse, comme la naissance de l'humanité'.[173] The female sex 'c'est la fecondité pour moi'.[174] This fecundity, when it is 'non contrôlée'[175], becomes frightening

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[170] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields. (New York, The Solomon Guggenheim Foundation, 1972), p. 63.
[171] Ibid., p. 46.
[172] Krauss, Rosalind E. 'Michel, Bataille et Moi', October, 68 (1994), p. 6.
[173] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris, Éditions du Seuil, 1977), p. 186: 'when I draw an over-sized female sex, for me, it is like a goddess, like the birth of humankind' (my translation).
[174] Ibid., p. 146: 'is fecundity for me' (my translation).
[175] Ibid., p. 146: 'uncontrolled' (my translation).

('une espèce de menace générale pesant sur l'humanité').[176] In this case, the female sex ('l'homme sera bouffé par cette femme, menaçante'[177]) is symbolised 'comme une araignée ... ça ressemble à des araignées et ça devient méchant'.[178] This, Miró claimed, occurred 'malgré moi ... sans y penser, évidemment, au moment où je travaille'.[179]

Miró's explained his femmes (women) as goddesses or earth-mother figures: 'pour moi, ce que j'appelle *Femme*, ce n'est pas la créature femme, c'est un univers'.[180] To its benevolent association with birth, fecundity and procreation, or his 'eroticisation' (in the sense of Freud's eros or the life instinct) of the female body, Miró opposed the 'devouring' and 'frightening' spider-female sex figuration representing the 'versant de la violence, en écartant le côté humain, une violence personelle' of his thought processes.[181] This last assertion lends itself to be interpreted in terms both of the aggressive instinctuality directed at the maternal (part-)object in the paranoid-schizoid position, and of the persecutory-retaliatory dynamics to which this gives rise.

Woman, Bird, Stars (fig. 53) and Woman Dreaming of Escape (fig. 55) present Miró's later variation of the female genitalia. A shape similar to the eye is divided longwise into lighter and darker halves (in many instances, but not this one, these two sections are coloured red and black: 'le côté rouge représente le sexe ouvert et le côté noir, le sexe

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[176] Ibid., p. 186: 'a sort of menace threatening humanity' (my translation).
[177] Ibid., p. 186: 'man will be eaten by this frightful woman' (my translation).
[178] Ibid., p. 186: 'like a spider ... it looks like spiders and becomes bad' (my translation).
[179] Ibid., p. 186: 'myself notwithstanding ... as I worked, without consciously thinking about it' (my translation).
[180] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 34: 'for me, what I call Woman is not a woman but rather a universe' (my translation).
[181] Ibid., p. 34: 'almost inhuman violence' (my translation).

fermé').[182] Out of each aspect, radiate three tentacle-like sprouts (Raillard referred to this as a 'sexe auréolé de flammes').[183] The first painting (fig. 14) is also littered with fixed stars, and the simplified female sex seen in Blue Landscape with Spider, a point with lines radiating out of it to form a star, or a web. There is also an abundance of eyes, the pupils of which are represented (rather like the frontally depicted breast of the Standing Nude) as coloured rounds at the centre of a circle. Making a re-apperance in Woman Dreaming of Escape is the Standing Nude's triangular breast, its conic shape echoing Miró's earliest figuration of the female sex and the volcanoes he derived from it.

The point around which Miró's transformational imagery circulates is 'obdurately genital'.[184] The literature on Miró, dogged by 'an incredible prudishness'[185], has 'consistently either ignored or shuttled to one side' his preoccupation with female genitalia, and the explicitly sexual expressive goal of his painting.[186] In the critical reception of Miró's painting, Krauss detects, and I am in agreement with her, the presence of a sublimatory drive 'working consistently to purify his imagery' (Lanchner's comment on the ubiquitous presence of bodily parts in Miró's oeuvre, in my opinion, exemplifies this tendency).[187]

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[182] Ibid., p. 187: 'the red side represents the open sex, whilst the black side is the closed sex' (my translation).
[183] Ibid., p. 88: 'the flame aura circling the sex' (my translation).
[184] Krauss, Rosalind E. 'Michel, Bataille et Moi', October, 68 (1994), p. 10.
[185] Ibid., p. 6.
[186] Ibid., pp. 6-7.
[187] Ibid., p. 7.

The figures in Woman, Bird, Stars (fig. 53) and in Women Facing the Sun (fig. 54) are represented with their arms uplifted, thus indicating that they are female (in Miró's oeuvre, uplifted arms invariably mean that the figure is a woman). In these two works, as in Untitled (fig. 64), the women's bodies are transparent: 'because they contain empty spaces through which the background can be seen, the background that dictates the figures in the first place'.[188] The woman in Angry Characters, specifically, is very close to the child's earliest representation of the female figure by an A-shaped body. Initially, the sex of the figure is left unidentified by the child. The aim of children's pictorials is expressive rather than imitative, and to the end of conveying the idea of the human body the depiction of its overall qualities is sufficient. In later drawings, a triangular, skirt-shaped, lower body is attached to the face to determine the figure's sex as female. As in the child's early pictorials of the human figure, Miró's women are represented by means of analogical reference to the features that identify them as such. In the gestural painting Woman III, of 1965 (fig. 62), the subject has been reduced to a number of broad, rough, curvilinear and concentric brushmarks that refer to the female figure's essential features: the upper body is marked by a red band, within which Miró has depicted a single breast, a yellow circle containing a green nipple; the neck is a black line, joining the body to the head, which is oval-shaped; two black dots and a short black line suggest an upturned face, looking (perhaps) at the thick red brushmark, ending in a black arc, which crosses the composition like a comet. Their overall simplification notwithstanding, for Miró these figures 'come across as more human and

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[188] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), pp. 284-

livelier than if they were portrayed in every detail. If they were portrayed in every detail, they would lack that imaginary life that enlarges everything'.[189]

The proliferation of female references in Miró's painting is not dissimilar to a fixation, which psychoanalysis relates to the repetition compulsion (in terms of which the artist's continuous recycling of his imagery, specifically of the star formation, has already been discussed). Fixations, like the compulsion to repeat, are rooted in trauma and are processes that originate in the unconscious, which according to Freud is formed from the repression of oedipal sexuality. A fixation, amounting to the inscription of an idea in the unconscious, occurs when the libido attaches itself to the experience of a person or the imago it gives rise to (in Miró's case, there seems to have been a fixation with the maternal body). As in the Oedipus complex 'what gets repressed is precisely "the feminine" or the child's bisexuality – if you like, the mother's desire in him as well as his desire for the mother', Miró's fixation (on the maternal body) could be ascribed to a trauma somehow related to that event and its outcome.[190]

Psychological constitution and historical factors including the family configuration, in that the child's psychological development is obviously influenced by the environment in which this occurs, are the preconditions for fixation. The configurations underlying a maternal fixation include: the absence of a mother (and this is not the case with Miró), in which event the longing for her is overemphasised; a weak or absent father, in which

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[189] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 427.

case the maternal is the dominant parental figure; a strong father who, by causing fear of himself, determines regression towards the mother. Insofar as Miró is concerned, not a great deal is known of his childhood, except that (by his own account) it seems to have unhappy. Years later, Miró spoke of his isolation as a child and described the relation between himself and his parents as one of 'total separation'.[191]

Elsewhere, I suggested that Miró's recollection of sleeping, in his childhood, in a room the ceiling of which was decorated with stars 'screened' the (unconscious) memory of an occurrence or event that he had experienced as traumatic. Here, I am putting forward the suggestion that, viewed in the light of Miró's (hypothesised) maternal fixation, this (supposed) childhood trauma would be somehow related to the Oedipus complex. Given the impossibility of putting the artist 'on the couch' for therapy, in the course of which Miró's childhood family circumstances and the contents of the 'screened' (repressed because traumatic) experience would be recovered and interpreted psychoanalytically, my hypothesis necessarily remains just that.

4.7 Poetry

Miró's lifelong interest in poetry developed whilst attending Galí's art school: 'c'est à l'académie que j'ai commencé à lire des poètes, pas dans ma famille. Depuis je n'ai

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[190] Jacobus, Mary. First Things: The Maternal Imagery in Literature, Art, and Psychoanalysis, (London, Routledge, 1995), p. 3.
[191] Bernier, Rosamond. Matisse, Picasso, Miró As I Knew Them, (New York, Alfred A. Knopf, 1991), p. 223.

jamais cessé. Je lisais des poètes catalans, et aussi des étrangers'.[192] He mostly read French avant-garde poetry in translation, notably Apollinaire's Calligrammes (poems the words of which are arranged on the page in the shape of signs and pictures).

As a rue Blomet associate, in Paris, Miró is known to have attended readings of Alfred Jarry's work (Le Surmâle and the play Ubu Roi especially, made an enormous impression on him). Other favourite authors included Lautréamont and the Marquis de Sade, Apollinaire (whom Miró had been reading since before moving to Paris) and Baudelaire. He also greatly admired the poetry, advocating the systematic derangement of the senses as a means of losing touch with mundane experience, of both Mallarmé and Rimbaud (all the authors mentioned so far were regularly featured in Breton, Aragon and Soupault's Littérature, and accompanied the transition from Dada to Surrealism: the first 'Manifeste' listed them in its literary genealogy). He also counted poets and writers including Leiris, Artaud and Éluard amongst his close friends. Miró retrospectively assessed those years as follows: 'the rue Blomet was a decisive place, a decisive moment for me. It was there that I discovered everything I am, everything that I would become'.[193]

During 1924, Miró re-invented his pictorial world: from The Tilled Field onwards, his imagery was indebted to the poetry written, and read, by the Surrealists ('je connais Nietzsche et tout ça, mais pas beaucoup. J'ai lu un peu de philosophie parce qu'on en

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[192] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 19: 'I started reading poetry at the academy, not with my family. I have not stopped since. I used to read Catalan poets, but also foreigh language poetry' (my translation).

parlait dans le groupe surréaliste. J'ai lu du Freud aussi. Mais je préférais lire de la poésie').[194] Poetry freed Miró's imagination 'from acquired forms, and provided him with new techniques of invention and new images and symbols'.[195] Miró's Surrealist production, like for example the poetry of Desnos, Péret and Éluard, is full of comets, stars, swallows and arrows. These works, for Miró, were 'painted as poems'.[196] The empty grounds of saturated colour of his 'dream paintings' were filled with, or were invented for, these poetic images. According to Krauss and Rowell, 'poetic images and techniques adapted from literary sources occur with enough frequency to justify considering them extremely important to the understanding of the artist's private iconography in this period'.[197] Poetic interpretation and associations also sustained Miró's use of imagery derived from pictorial sources including Klee and Catalan Romanesque frescoes. The principal characteristic of his production up to and including the 1950s, when the pictorial gestural begins to take over as his main artistic concern, is Miró's extensive use of the plastic language he derived in part from poetry. Indeed, 'the fact that during the early to mid twenties, his imagination was nourished by poetry' is primary to the understanding of Miró's oeuvre as a totality.[198]

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[193] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 100.
[194] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 64: 'I knew Nietzsche and all that, but not a lot. I read some philosophy because we used to speak of it at Surrealist gatherings. I also read a bit of Freud. But I preferred to read poetry' (my translation).
[195] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 63.
[196] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 298.
[197] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields, (New York, The Solomon Guggenheim Foundation, 1972), p. 45.
[198] Ibid., p. 41.

Miró himself wrote poetic verse and prose, influenced by the automatism advocated and practised by the Surrealists (he regularly attended the meetings in which collective games such as the *cadavre exquis* were experimented with), and by Apollinaire's more fantastic writings including L'Enchanteur Pourrissant, from which he derived a sizeable amount of The Tilled Field's imagery. He wrote in French, which he considered his working language. The artist told Raillard that 'c'est à Paris que je me suis réellement formé intellectuellement ... dès qu'il s'agit de réfléchir, de bâtir quelque chose, c'est le français. Si bien que je n'ai pas jamais pensé à écrire de poèmes en catalan'.[199] The artist explained his predilection for, and recurrent use of, euphonious words such as étoile, femme, flamme, hirondelle, sein, fleur, soleil, caresse, matinale, énticelle thus: 'all we painters who were living in Paris used to write in French – and quite naturally so. Furthermore, French is a language that's rich in poetic sounds'.[200]

Like the Surrealists', Miró's poetic verse and prose was a stream-of-consciousness flow of imagery, one image calling up the next, evading logic, reason and coherence. It supplied titres-poèmes (title-poems) such as Les Eclats du Soleil Blessent l'Étoile Tardive (fig. 57) and Libellule aux Ailerons Rouges à la Poursuite d'un Serpent Glissant en Spirale Vers l'Étoile-Comète (fig. 58), and the verbal content of tableaux-poèmes (picture-poems) or peintures-poèmes (painting-poems) including the 'dream painting' Bonheur d'Aimer Ma Brune (fig. 48) and Une Étoile Caresse les Seins d'une

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[199] Prat, Jean-Louis (Ed). Miró, (Martigny, Fondation Pierre Gianadda, 1997), p. 42: 'my intellectual formation occurred in Paris ... when I need to reflect on or make something of it, I use French. To the extent that I have never even thought of writing poetry in Catalan' (my translation).
[200] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 298.

Negresse (fig. 52), an écriture-dessinée (written drawing) picture-poem. The following is the poem, from Miró's Notebook of Poems: 1936-39, from which the painting derives its title:

'A star fondles a black woman's breast
a snail licks a thousand tits
gushing the pope-king's blue piss
so be it.'[201]
25-XI-36

Photo: This is the Colour of My Dreams inaugurated this practice of integrating a written content (poetic phrases) in the pictorial composition. The Cubists had been incorporating letters and words in their work since at least 1914. Apollinaire's poetic Calligrammes likewise explored the possibilities of verbal/visual art. In The Grasshopper (fig. 49), the characters spelling the artist's surname are part of the composition: Miró's signature, especially the 'M', rhymes with the horizon line of the mountains. This testifies to the importance the visual aspect, or the graphic peculiarities, of letters had for Miró. By using words in a pictorial context, two normally separate cognitive functions, reading and looking, are combined.

The pictorial content of The Happiness of Loving My Brunette (fig. 48) illustrates a poetic conception. The painting was created around those words or that phrase ('je ne fais aucune différence entre peinture et poésie'), which Miró transcribed on to the canvas.[202] The title indicates the occurrence, or anecdotal scenario, that inspired the

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[201] Ibid., p. 138.
[202] Krauss, Rosalind E. and Margit Rowell. Joan Miró: Magnetic Fields. (New York, The Solomon Guggenheim Foundation, 1972), p. 39: 'there is no difference between painting and poetry' (my translation).

painting's content: its two figures, on an ochre ground, suggest in fact a couple. The Happiness of Loving My Brunette therefore is pictorial storytelling, and the work's title conveys the (sexual) nature of Miró's preoccupations at the time, which are confirmed by annotations found in his sketchbooks, and by his correspondence. The following quotation is from a letter (dated 10th August 1924) to Leiris:

> 'Figuration of one of my latest x's [pictures] ... portrait of a charming lady friend from Paris - I begin with the idea of touching her body *very chastely*, beginning with her side and going up to her head ... A vertical line for the breasts; one is a pear that opens and scatters its little seeds (those wonderful little hearts of fruit). On the other side, an apple being pecked at by a bird. Sparks fly out of the wound caused by this pecking. Below, going across the sex (I insist on my very chaste and respectful intentions) a comet with its luminous tail; blond hair; one hand holds a flower with a butterfly circling around it; the other hand is trying to take hold of an egg that is turning, a luminous circle around it. - In the upper corner of the canvas are stars.'[203]

Many of Miró's paintings from these years present one or several of the motifs described in this passage, but a work corresponding exactly to this image has yet to be identified. More importantly, this passage illustrates the affinity, for Miró, of the pictorial and the poetic: 'bien sûr, il y a un pont, pour moi, entre poétique et plastique: j'engrange les impressions poétiques que j'ai ressenties, mais elles doivent passer la frontière, répondre aux conditions de la plastique. J'ai écrit dans ces carnets: Que mon oeuvre soit comme un poème mis en musique par un peintre'.[204]

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[203] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), pp. 86-87.

[204] Prat, Jean-Louis (Ed). Miró, (Martigny, Fondation Pierre Gianadda, 1997), p. 114: 'there certainly is a link, for me, between the poetic and the plastic: I store any poetic impressions I get, but these have to pass the border, they must conform to my plastic requirements. I have written this in these notebooks: may my work be like a poem set to music by a painter' (my translation).

Miró, from at least as early as 1933, described his painting as born out of a shock, which took him out of external, shared reality, and re-focused his mental faculties inwardly, on the imaginary internal model or conception. Miró summed up the inception of his pictorial content in the following extract from a letter (dated 28th September 1936) to his dealer Matisse:

> 'You speak to me of my objects and ask how I conceive of them. I never think about it in advance. I feel myself attracted by a *magnetic* force toward an object, and then I feel myself being drawn toward another object which is added to the first, and their combination creates a poetic shock - not to mention their original formal physical impact - which makes the poetry truly moving, and without which it would have no effect.'[205]

A psychoanalytic reading of this passage suggests that Miró's attention was drawn by objects, events, scenes, incidents, etc. that were symbolic of unconscious ideas, conflicts or wishes. This cathexis (described by Miró as a shock) set off the creative process by generating the plastic suggestion or the imagery on which he based his preliminary drawings on paper or canvas. For Miró, the effects of the shock were plastic and then poetic. In this successive phase of the creative process, in fact, the initial suggestion is poetically interpreted, and its formal development is accompanied and sustained by a verbal commentary expressed as a poetic narrative. The poetry followed after, and conformed to, the work-in-progress' visual content:

> '*May my work be like a poem set to music by a painter*. That's it: the painter lives off the poet and the musician, but he is the judge because he is the one who makes. That's why I've never entirely agreed with the Surrealists, who judged the painting according to its poetic, or sentimental, or even anecdotal content. For my part, I have always evaluated the poetic content according to its plastic possibility.'[206]

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[205] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 126.
[206] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 405.

The (plastic) modification of realistic appearances into fantastic scenarios, and their development into pictorial content, was accompanied by the poetic commentary providing the work's title, which 'se forme au fur et à mesure que je travaille' and 'toujours en français'.[207] Miró claimed: 'I find my titles as I work, as I link one thing to another on my canvas. When I've found the title, I live in its atmosphere. The title becomes, for me, a one-hundred-percent reality, like a model, a woman lying down, for example, for someone else. The title is, for me, a precise reality'.[208]

The creative process, in Miró, began with an unpremeditated shock that set off his imagination ('I start my paintings under the influence of a shock that I feel and that takes me out of reality').[209] It provoked a plastic response, the development of which ('forms give birth to other forms, constantly changing into something else. They become each other and in this way create the reality of a universe of signs and symbols') was sustained by a poetic commentary.[210] Attaching a verbal content, and a title, to the work-in-progress' visual content reinforced Miró's sense of the concreteness of his imaginary (plastic) conceptions: his internal, psychic reality took on the force of external reality.

Miró's pictorial activities were not generated, and pre-structured, theoretically ('it's the painting that suggests titles, not the titles the paintings . . .'[211]): 'forms take reality for

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[207] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves. (Paris, Éditions du Seuil, 1977). p. 42: 'forms itself as I work ... and always in French' (my translation).
[208] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 425.
[209] Ibid., p. 423.
[210] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 240.
[211] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 429.

me as I work. In other words, rather than setting out to paint something, I begin painting and as I paint the picture begins to assert itself, or suggest itself under my brush. The form becomes a sign for a woman or a bird as I work'.[212] The visual content of his paintings therefore developed poetically, according to an inherently evocative logic, each word/image generating another and so forth, in a (potentially endless) chain of associations. Miró attributed an open-endedness to poetry that he felt was precluded to preconceived ('a stillborn and rotten thing'[213]) literary and intellectual endeavours, and considered the poetic the 'human and living'[214] aspect of his creative procedure: 'for me, the essential things are the artistic and poetic occurrences, the associations of forms and ideas: a form gives me an idea, this idea evokes another form, and everything culminates in figures, animals, and things I had no way of foreseeing in advance'.[215]

Surrealism allowed Miró 'to go beyond formal research; it took me to the heart of poetry, to the heart of joy: the joy of discovering what I am doing after I have done it, of feeling the meaning and the title of a painting grow inside me as I work on it'.[216] This lack of premeditation, discussed elsewhere, is an important link with children's artistic production, as is Miró's habit of accompanying his pictorial activities with a verbal commentary. Children, similarly, tell (explanatory) stories as they draw: they tell the stories they are in the process of drawing, the visual narrative developing according to the suggestions of the verbal and vice-versa. Whether the story told is legible, or not, in

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[212] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 211.
[213] Ibid., p. 126.
[214] Ibid., p. 126.
[215] Ibid., p. 284.

the drawing is of little importance, as it exists (in the child's mind) independently of its legibility. Another factor accounting for the expressiveness of children's pictorials is synaesthesia, or the childhood (all but lost in the adult) ability to translate sounds into visual images.

The size of the studio built for him by Ṣert meant that Miṛó was able to work on more than one painting at a time, and to surround himself with work in varying states of completion:

> 'I work a long time, sometime years, on a single painting. But during all that time there are periods, sometimes very long ones, during which I don't work on it . . . it doesn't bother me that a canvas remains in progress for years in my studio. On the contrary, when I am rich in canvases that have starting points alive enough to set off a series of rhymes, a new life, new living things, I'm pleased.'[217]

This stress on the living and life giving ('il faut que chaque oeuvre soit une nouvelle naissance') aspect of artistic creativity relates closely to Segal's description of the reparative aims operative in the depressive position.[218] Reparation, to paraphrase Segal, re-creates life: it is the process by means of which the dead fragments of the subject's internal world are re-assembled and infused with life.[219]

Miró said 'for me, an object is a living thing': his imagination, set off by the iniatial shock, animated his subject matter.[220] He held the first moment of the creative process to be very important, considering it as 'la vrai création ... c'est la naissance d'une oeuvre

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[216] Ibid., p. 275.
[217] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 425.
[218] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 168: 'each work needs to be a new birth' (my translation).
[219] Segal, Hanna. 'A Psycho-Analytical Approach to Aesthetics', International Journal of Psychoanalysis, 33 (1952), p. 198.

qui m'intéresse, pas la croissance et la mort'.[221] According to Miró, the initial shock out of which his paintings developed had to be perceived ('what's important for me is that you be able to feel the starting point, the shock that determined it'[222]) in order for these to fertilise the audience's imagination ('it doesn't matter whether you see flowers in it, figures, horses, as long as it reveals a world, something living').[223] In this, Miró comes close to both Freud and Segal's understanding of the aesthetic experience as predicated on the viewer's unconscious identification with, respectively, the emotional constellation underlying the impulse to create, and the artist as an individual whose internal world has undergone reparation.

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[220] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 424.
[221] Miró, Joan in conversation with Georges Raillard. Ceci Est la Couleur de Mes Rêves, (Paris, Éditions du Seuil, 1977), p. 133: 'truly creative ... it is the birth of a work that interests me, not its development and death' (my translation).
[222] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bullfinch Press, 1993), p. 425.
[223] Ibid., p. 426.

CONCLUSION

The first aim of this chapter is to sum up the conceptualisations of artistic creativity and of the work of art emerging from both the Freudian and the Kleinian Object-Relations schools of psychoanalysis, in order for these to be compared with each other, and with Klee's, Chagall's and (especially) Miró's individual formulations concerning their own pictorial activities and productions. Psychoanalysis generally conceives the work of art as expressive of the artist's (unconscious) experience of creativity, and understands this as the content that is communicated to its viewer. It presumes that the unconscious contents of both the viewer's aesthetic encounter and the artist's creative experience mirror each other, or at least share what I have termed a common nucleous, centre or core. In doing so, it assimilates the work of art's maker to its first spectator. For this reason, the aesthetic experience as a separate conceptualisation, distinct from artistic creativity, will be discussed in the context of my second aim, that is, when exploring the usefulness (undertood as the potentialities but also the limitations) of the psychoanalytic approach to art.

From a general psychoanalytic perspective, art is a form of communication, and the objects of art are expressive. By affirming that 'the painting must be fertile ... it must fertilize the imagination', Miró was expressing a similar belief.[1] Chagall likewise believed that 'the thing is to express oneself ... the psyche should get into the paint'.[2]

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[1] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bulfinch Press, 1993), p. 426.
[2] Sorlier, Charles (Ed). Chagall by Chagall, (London, New English Library, 1979), p. 54.

Noy differentiates between primary and secondary means of communication. The first refer to the extra-linguistic communication of emotional experience, and are therefore typical of the pre-verbal child. In the course of childhood, these are relinquished (from consciousness) as the child acquires linguistic skills, or the secondary means used to exchange information and communicate knowledge. The learning of these skills entails, for the child, the (partial, but nonetheless problematic) giving up of the primary as the principal means of communication. These become characteristic of unconscious communication and, in adulthood, are employed chiefly in artistic production and its reception.

My three case studies, for example, were keen draughtsmen in their childhood: Miró claimed that 'I've been doodling all my life. When I was little I was always drawing'[3]; in his autobiography, Chagall wrote that as a child, much to his mother's despair, he was constantly drawing (both Miró and Chagall described themselves as little more than scholastic failures except in their art classes); Klee, whose background was altogether more cultured, was academically gifted, an accomplished violinist, and also showed an early talent for drawing.

Notwithstanding that the needs of daily life have given superior practical importance to speech over other modes of communication, every adult retains the primary means of communication, albeit in variable amounts dependent on (amongst others) cultural, educational and ego factors. Art is the medium through which human experience is

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[3] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews. (Boston, G.K. Hall, 1986), p. 92.

communicated: 'it serves the sender in allowing him to express feelings and emotions which he is otherwise unable to express through secondary means of communication, and the receiver, in getting an emotional experience that secondary means cannot provide'.[4] Words, in fact, whilst they are a means of referring to an experience, 'are not identical with it, not a substitute for it. Words may evoke feelings and images and actions, and point to situations; they do so by virtue of being signs of experience, not of being themselves the main material of experience'.[5] Artistic creations, it is generally agreed, tend to deal 'with experiences not readily amenable to talk or discourse', and this is the ultimate reason for which art is retained, and valued, in contemporary Western societies.[6]

Freudian and Kleinian Object-Relations psychoanalyses are in general agreement that the contents of the unconscious refer to (repressed) infantile emotional experiences. As the unconscious functions plastically, these experiences are internalised symbolically, meaning that they are represented by means of visual (and therefore symbolic) material. These unconscious contents are organised into imaginative quasi-theatrical scenes, or phantasies, which give rise to (visual) derivatives that, suitably modified in order to evade censorship, enter the pre-conscious and consciousness as day-dreams, fantasies, etc. and thus participate in the artistic processes. Segal, in agreement with Freud on this, postulated in fact that 'early primitive phantasies develop later derivatives. These can be

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[4] Noy, Pinchas. 'About Art and Artistic Talent', International Journal of Psychoanalysis. 53 (1972). p. 245.
[5] Isaacs, Susan. 'On the Nature and Function of Phantasy' in Developments in Psycho-Analysis. Joan Riviere (Ed). (London, Karnac Books, 1989), p. 89.

displaced, symbolized and elaborated upon and even penetrate into consciousness as daydreams, imagination, etc.'.[6] Primary means of communication therefore function symbolically: just as creativity is a symbolic activity, so the objects of art it gives rise to are symbolically expressive.

But whereas for Freud the unconscious and its contents refer to, and are associated with, the Oedipus complex, for Klein and her followers the unconscious is constituted by the subject's original experience of the paranoid-schizoid and depressive positions in relation to the maternal object. According to Kleinian Object-Relations psychoanalysis, the basic components of the unconscious are the life and death instincts, manifestations of which include the infant's experiences of love and hatred, and the derivatives to which they give rise: mergence, omnipotence, aggressiveness, fear, guilt, anxiety, depression, reparation, etc. These are organised into (object-)relational patterns, represented by phantasies, which are (symbolically) re-enacted throughout the subject's existence, and in the creative context in particular. According to Freud, on the other hand, phantasies represent wish-fulfilments, and the work of art is the expression of the fulfilment of wishes relating to infantile, and therefore oedipal, sexuality. For Klein and Freud alike, unconscious phantasies support the artistic activity, and structure the contents of its productions. Given that the Oedipus complex is described as an 'organised body of loving and hostile wishes which the child experiences towards its parents', and that the impulses originally directed towards the mother (according to

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[6] Niederlander, William. 'Psychoanalytic Approaches to Artistic Creativity', Psychoanalytic Quarterly, 45 (1976), p. 187.

Klein's psychoanalytic aesthetic) are displaced, and therefore symbolically satisfied, in the production of art, these is a degree of overlap between the Freudian and Kleinian conceptualisations of the unconscious contents communicated by the artistic production.[8]

The derivatives of phantasies centred on the Oedipus complex that are gratified in the artistic activity include those relating to parental creativity, the maternal/gestational and the paternal/procreative. Miró, for example, described himself as liking 'Surrealism because the Surrealists didn't consider painting as an end. And, in fact, you mustn't be concerned about a painting staying just as it is, but rather that it leaves seeds, that it sow seeds from which other things will grow'.[9] Also, when artistic creativity involves a break with tradition as in the case of Klee's and Miró's 'child-like' aesthetic, it becomes symbolic of rebellion against paternal authority, which in turn is integral to the oedipal dynamic. On the other hand, Miró's reference to his paintings as 'my children' is an example of the recurrent practice of describing creativity and the artistic processes in terms of birthing imagery, as incubation, pregnancy and labour.[10] This assimilation of the production of art to a life-giving activity is interpretable along the lines of Segal's description of the Kleinian concept of reparation in 'A Psycho-Analytic Approach to Aesthetics'. Klee referred to the artistic process (in terms that echo Segal's) as the creation of a new reality, and Miró similarly described his paintings as new lives, 'new

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[7] Segal, Hanna. The Work of Hanna Segal, (London, Free Association Books, 1988, p. 43.
[8] Laplanche, J. and J.-B. Pontalis. The Language of Psychoanalysis, (London, Karnac Books, 1988), p. 282.
[9] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bulfinch Press, 1993), p. 426.

living things'.[11] Chagall likewise believed that 'a picture should be born and bloom like a living thing'.[12] According to both Segal and Stokes, however, the work of art is as expressive of aggressiveness as it is of reparation. This is confirmed by Miró's own accounts of his creative procedures, which present numerous references to violence and aggressiveness, and in the following quotation from Chagall: 'it seemed to me that it was only by, so to speak, "killing" a still life or a landscape – and not simply by breaking them up and distorting them in their forms and surface – that it was possible to bring this same still life or landscape back to life'.[13]

The work of art represents the artist's 'effort to amend, by the construction of whole objects, for his elemental destructiveness' (the fact that the artistic object exists in the external world testifies that the reparative is the predominant aspect of creativity).[14] In the aesthetic theories of Klein and her followers, reparative phantasies and the creative activities they structure function comparably to sublimation, conceptualised by Freud as the process whereby the dynamic force of infantile oedipal (unconscious, and repressed) sexual wishes is re-channelled towards culturally valued aims such as the production of art. These two formulations are neither mutually exclusive nor incompatible, in that the Freudian oedipal wish would include the aggressive and destructive instinctuality that according to Klein energises (or is sublimated in) the constructive, and compositional, aspect of the artistic activity. Both Klee and Miró's accounts confirm that their artistic

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[10] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall, 1986), p. 297.
[11] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bulfinch Press, 1993), p. 425.
[12] Sorlier, Charles (Ed). Chagall by Chagall, (London, New English Library, 1979), p. 54.

efforts were directed by concerns relating to the composition and formal structure of their pictorial output, and Chagall clarifies that 'my art has never been an art of mere self-expression, nor an art that relies on my literary content. On the contrary, it has always been something essentially constructed, in fact a world of forms'.[15]

The Freudian and Kleinian-derived Object-Relations psychoanalyses of art that I have proposed diverge on the issue of regression. In the work of Klein and her followers, the creative is not viewed as a regressive psychological state because phantasy (and the conscious emanations to which it gives rise) is an integral component of both the paranoid-schizoid and depressive positions. These emotional and experiential configurations, although first occurring in earliest infancy, underlie and support the adult's perception of external reality. Freud, by contrast, regarded the production of art as a regressive activity comparable to (day-)dreaming and children's play, as it was similarly directed by primary process thinking, the pleasure principle and phantasy. For Freud, (day-) dreaming activities, similarly to psychopathologies, were characterised by 'thinking in pictures', by a regression to the visual thinking typical of infancy and childhood.

Klee's, Chagall's and Miró's pictorial productions relied, for their imagery, on the internal model. This imaginary internal model is explained, in general psychoanalytic terms, as visual material (loosely based on memory-images) arising from the

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[13] Baal-Teshuva, Jacob (Ed). Chagall: A Retrospective, (New York. Hugh Lauter Levin Associates, 1995), p. 76.
[14] Wollheim, Richard. 'A Critic of Our Time', Encounter, 12 (1959), p. 43.

preconscious levels of the mind into consciousness. It consists of, or is organised into, fantasies and day-dreams, which are imaginary (plastic but also recounted) scenarios that the subject may or may not be reflexively aware of. The artists' accounts of their creative procedures make clear that, prior to its exteriorisation in the work-in-progress, the internal model underwent aesthetic scrutiny and appraisal. Intellectually sophisticated operations, including acts of judgement, are precluded from spontaneous activities such as (day-) dreaming and playing. And whilst Klee admired the artistic productions of the mentally ill, it is doubtful that he considered the state of intense concentration necessary to translate his mental conceptions into physical (pictorial) actualities as comparable to a psychopathology. Freud's characterisation of the artist's internal relation to the work of art as regressive is explained by the fact that he formulated his psychoanalytic aesthetic in terms of his first topography of the psychic apparatus. The re-formulation of Freud's theory of art taking into account the ego of his revised metapsychology was undertaken, amongst others, by Ehrenzweig and Kris, who respectively explained the creative as an activity controlled by the preconscious processes of the ego, and conceived the work of art as a production in which both primary and secondary thought processes have participated. Klee's, Chagall's and Miró's accounts of their creative procedures point to the fact that a 'continuum of

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[15] Baal-Teshuva, Jacob (Ed). Chagall: A Retrospective. (New York, Hugh Lauter Levin Associates. 1995), p. 50.

thought processes, ranging from primary to secondary' participates in the realisation of a work of art.[16]

The internal model pre-exists, in the artist's imagination, its exteriorisation (this notwithstanding, the internal model is dynamic: it is continually adapted to, thereby exploiting the aesthetic potential, but also the unpremeditated and accidental occurrences, of the pictorial space). Whilst positing objective reality as external to the self, according to Freud the subject's internal reality had the potential to produce real effects: phantasies and their conscious emanations possessed psychical (taking on the force of reality for the subject) as opposed to material reality. Fantasies and day-dreams, which fall into the category of visual illusions or false, imaginary perceptions, thus take on varying degrees of vividness for the experiencing subject. This is confirmed by Miró, who described his pictorial activities as initiated by a shock 'that I feel and that takes me out of reality'.[17] He also maintained that once he had decided on the title of a painting-in-progress, he lived in that reality, and Chagall described the pictorial activity and its materials as 'real means to construct another reality'.[18] Miró's awareness, withdrawn from the circumstances of external or shared reality, reorientated itself internally, on to the intra-psychic upsurge of imagery he was experiencing, which to all effects replaced (or took on the force of) realistic perception. The suspension of common sense or utilitarian thinking, accompanied by the dissociation from external reality and all related

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[16] Noy, Pinchas. 'About Art and Artistic Talent', International Journal of Psychoanalysis, 53 (1972), p. 243.
[17] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bulfinch Press, 1993), p. 425.
[18] Sorlier, Charles (Ed). Chagall by Chagall, (London, New English Library, 1979), p. 110.

concerns excepting the medium, which is hypercathected, bring about Winnicott's transitional experiencing: the artist experiences the work-in-progress as neither self nor other (to the self). Kleinian phantasies of non-differentiation from, and mergence with, the maternal object support the transient dissolution of ego boundaries that harmonises internal and external realities. This unconscious desire to merge or, more precisely, to re-access the earliest experience of symbiotic unity with the mother (which gives rise in the experiencing subject to what Freud termed 'oceanic feelings'), motivates the artist's creativity and the viewer's reception of the work of art.

Ehrenzweig bisected the pictorial surface into background and significant foreground. The latter refers to those features (conspicuous in relation to the compositional whole) that are grafted onto a background of 'less articulate form elements like textures or the scribbles of artistic "handwriting"'.[19] So far, I have concentrated on 'figure' rather than 'ground', in that I have discussed the work of art in terms of its imagery, and specifically the mechanisms by means of which unconscious (phantasy) content finds expression in it. Freud's dream model emerges as the most useful in terms of understanding the intra-psychic processes involved in the formation of pictorial imagery. This, however, also constitutes the first limitation of Freud's approach to art: it is almost inapplicable to works of art presenting little or no intellectually recognisable imagery.

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[19] Ehrenzweig, Anton. The Hidden Order of Art: A Study in the Psychology of Artistic Imagination. (St Albans, Paladin, 1973), p. 35.

Here, I will be discussing pictorial production in terms of the physical gestures by means of which it is amassed. Stokes, as we have seen, described paintings as accretions, or augmentations, upon the surface of the canvas, the whiteness of which is fructified. The artists' accounts point to the fact that, in terms of physical engagement with the medium, the creation of a work of art involves varying levels of preconscious and conscious control, and a degree of uncontrolled activity. Klee's paintings, for example, developed out of what he termed 'psychic improvisations': intuitive graphic gestures allowed to proliferate spontaneously. Miró similarly described his work as originating from an initial physical or plastic impulse, experienced as a mental shock. Such reflex actions spring from the primal part of the psychic apparatus (governed by perceptual and motor processes seeking immediate wish-fulfilment), and therefore are the vehicle by means of which unconscious material finds expression. These first gestures provided the artists with the (graphic, and visual) suggestion from which to develop the pictorial structure, its imagery as well as compositional relations. Miró referred to this as the aesthetic maturation of the work-in-progress, occurring in the mental space of the imagination. This internal model was then transferred on to the support, and the painting gradually amassed, through a series of carefully controlled physical actions.

Ehrenweig rightly attributes a 'secret independent life' to the medium, in that at times it evades the artist's control.[20] From the 1940s onwards, Miró incorporated the aesthetic potential of chance and accident into his creative procedure by cleaning his paintbrushes

on the support, or spattering it with colour. The aim of these unpremeditated gestures was the 'animation' of the canvas: the background thus prepared 'shocked' him with the initial creative impulse, which he later developed into one or more from his vocabulary of signs. Such pictorial actions generated the textural 'unconscious substructure' onto which Miró grafted his imagery, or those features (conspicuous in relation to the rest of the composition) traditionally referred to as the content of the work of art.[21] The concept of psychic determinism posits that all actions are significant in unconscious terms, especially those perceived as meaningless or accidental. On this basis, the pictorial gestures with the highest unconscious signification are those characterised by spontaneity of execution. Both Klee and Miró, as seen, attributed lack of premeditation to creative impulse at the onset of their artistic procedures. These 'inarticulate' plastic components, from a Freudian perspective, are the ones that carry the work of art's unconscious signification, and therefore are inaccessible to secondary thinking.[22] By contrast, content is accessible (in the sense that imagery invariably lends itself to be re-cast in terms of an oedipal narrative) along Freudian lines because of the secondary revision or censorship that is carried out on the derivatives of unconscious visual material prior to their emergence into consciousness.

In art historical analysis, form traditionally refers to the pictorial organisation in terms of its colours, textures and shapes. Whereas Freud's psychoanalytic aesthetic (as noted in the preceding paragraphs) considers the gestures by means of which pictorial form is

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[20] Ibid., p. 74.
[21] Ibid., p. 22.

amassed inaccessible to secondary thinking, from a Kleinian Object-Relations point of view both form and content, separable only for theoretical purposes, are interpretable in psychoanalytic terms. The meaning or signification conveyed by each brushstroke, or that pictorial gesture's content, is the actuality of the artist's experience of it, which is structured by the emotional configurations of the paranoid-schizoid and depressive positions. These are symbolically acted out in the artistic gesture or brushstroke, thus becoming its (experiential) content. Miró's case confirms as much: there are a number of quotations, in chapter four, in which he emphasised that violence and aggressiveness were integral aspects of his pictorial activity. The Kleinian Object Relations approach, therefore, is especially suitable for the analysis of form in art. Unlike Freud's psychoanalytic aesthetic, it is applicable to visual productions from the abstract to the representational, in which case the work of art's content is re-cast in terms of paranoid-schizoid and depressive phantasies.

The artists' accounts stress the importance of the aesthetic elaboration and organisation of their spontaneously created plastic material. Indeed, according to the artists, it is the formal aspect of the painting that makes it a work of art (Chagall, for example, claimed that for him painting was 'a question of resolving a plastic problem').[23] Aesthetic concerns, manifestations of which include Klee's and Miró's 'child-like' styles and Chagall's folk-indebted pictorial vocabulary of childhood memories, are largely determined by socio-cultural factors. Miró acknowledged: 'I have influenced a

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[22] Ibid., p. 81.
[23] Sorlier, Charles (Ed). Chagall by Chagall, (London, New English Library, 1979), p. 110.

generation of young painters . . . but it is also true that I have been greatly influenced by my own period. No, not by any particular artist, but by a general spirit. The air is full of bubbles and grains of dust, and they fall on you. That's inevitable'.[24] The artist's aesthetic conscience, understood as the impetus to produce a fully-realised work, is thus shaped by external factors, of which the artist is largely aware. The 'aestheticising' operations it carries out function comparably to censorship: they determine the composition by repressing, or modifying, those aspects of it that do not meet the artist's intentions (and which therefore embody unconscious meaning). Aesthetic strategies are met through the artist's engagement with the medium (to all effects the intermediary between idea and execution), or by means of the artistic technique: perspective, shading, composition, colour, etc., problems relating to the materiality of pictorial practice and so on. The physical activity of artistic labour, understood as the artist's manual skills and technical ability to exploit the medium's potentialities, is largely controlled by conscious mental faculties. Thus, whilst undoubtedly influenced by the unconscious, aesthetic concerns are primarily shaped and met by the processes of consciousness.

From a psychoanalytic point of view, aesthetic preoccupations distinguish the pictorial from other visual productions (dreams, for example). This notwithstanding, both Freud and Klein's theories of art do not analyse the formal dimension of the work, on which rests its ability to function socially, independently of the artist and as a cultural product directed at an audience. Stokes, unlike Freud, understood art in terms of form, as a pictorial organisation of colours, textures and shapes, the arrangement of which across

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[24] Rowell, Margit (Ed). Joan Miró: Selected Writings and Interviews, (Boston, G.K. Hall. 1986), p. 259.

the canvas yields aesthetic pleasure. Segal similarly posited the work's affective power as deriving from its aesthetic dimension: because artistic form 'symbolically embodies an unconscious meaning' it yields aesthetic pleasure whatever the work of art's content.[25] The aesthetic experience is thus brought about by the perception of the formal relations between component parts of the work of art's design.

Conversely, perceptual pleasure (or the enjoyment of beauty) is integral to the aesthetic experience. The aesthetic is a mental as much as a somatic experience: for Stokes, whilst communicating intellectual content, artistic form revivifies the impact that sensuous impressions have in early infancy. Segal agrees that aesthetic perception 'evokes in the recipient a certain kind of archaic emotion of a preverbal kind'.[26] Thus in the aesthetic experience the pre-linguistic, phenomenological mode of experiencing the visual world typical of early childhood and predating 'the development of mature schemata of time, space and causality is reinstated'[27] (in the world of the young child, in fact, 'objects in space simply present themselves as direct visual occurrences without much qualification by the secondary process. Pure line, colour, form, etc. predate concepts').[28]

The aesthetic experience, in both the Freudian and Kleinian Object-Relations theories of art, is predicated on the viewer's unconscious identification with the artist. According to Freud, aesthetic pleasure derives from the economic use of the mental processes: it is a

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[25] Segal, Hanna. Dreams, Phantasy and Art, (London, Tavistock/Routledge, 1992), p. 81.
[26] Ibid., p. 81.

saving on the expenditure of repression, as unconscious (repressed) material is allowed discharge, or access to consciousness, in symbolic form. The viewer thus unconsciously identifies with the artist's circumvention of censorship in the production of the work of art, and derives pleasure from it. In the aesthetic experience, the public participates in the wish-fulfilment expressed by the work of art. For Segal, instead, the work of art is symbolic of the whole and reconstituted (maternal) object of the depressive position, and the viewer's aesthetic pleasure derives from unconscious identification with the artist as a subject who has overcome depressive anxieties by means of reparation. To sum up, whereas Freud's explanation is mechanistic in emphasis, by comparison the Kleinian Object-Relations' approach is 'descriptive' of the emotional contents of the aesthetic experience.

Both psychoanalytic points of view are in agreement that the artist's experiences of producing the work, and viewer's aesthetic experience of that production, mirror each other at the unconscious level. For Kleinain Object-Relations, this shared experiential nucleus centres on the perceptions of mergence or fusion (with the object) that ensue from 'a temporary giving up of the discriminating ego which stands apart and tries to see things objectively and rationally and without emotional colouring'.[29] The artists' accounts confirm that, in the creation of a work of art, there are instances in which (to

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[27] Sobel Kutash, Emilie F. 'A Psychoanalytic Approach to Understanding Form in Abstract Expressionism and Minimalist Painting', International Review of Psychoanalysis, 9 (1982), p. 169.
[28] Ibid., p. 169.
[29] Quoted from 'The role of Illusion in Symbol Formation' by Marion Milner, in New Directions in Psycho-Analysis, Melanie Klein, Paula Heimann and R.E. Money-Kyrle (Eds), (London, Maresfiedl Library, 1985), p. 97.

paraphrase Kuspit) the transcendence of actuality's contingencies is effected.[30] Bell concurs that 'art transports us from the world of man's activity to a world of aesthetic exaltation. For a moment we are shut off from human interests; our anticipations and memories are arrested; we are lifted above the stream of life'.[31] On the grounds of its verifiability, the Kleinian Object-Relations approach is the more useful (compared to Freud's) conceptualisation of the aesthetic experience.

However, just as the unconscious factors participating in the production of a work of art do not exhaust the creative experience, neither is the viewer's experience wholly made up of aesthetic pleasure. The spectator, in fact, oscillates between 'the oceanic state of the empty stare', occurring when conscious attention is blurred because unconscious scanning is going on in the deeper levels of the mind, and the intellectual evaluation of the work of art.[32] As with the artist, for whom the aesthetic assessment of the development of the work-in-progress is the most significant aspect of the creative procedure, important conscious factors contribute to, and participate in, the viewer's aesthetic experience. The spectator, like the artist, thus projects personal and conscious meanings (underlying which are unconscious desires) on to the work of art. By extension, the public actively contributes to the work of art's 'total' signification by adding meanings not necessarily coincidental with the artist's because private, or (to

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[30] Kuspit, Donald. 'A Psychoanalytic Understanding of Aesthetic Disinterestedness', Art Criticism, 6 (1990), p. 79.
[31] Bell, Clive. Art, (New York, Capricorn Books, 1958), p. 27.
[32] Ehrenzweig, Anton. The Hidden Order of Art: A Study in the Psychology of Artistic Imagination, (St Albans, Paladin, 1973), p. 135.

paraphrase Bell) taken from personal streams of life.[33] For this reason, the work of art is best described as 'a kind of "text" somehow "co-produced" by author and spectator'.[34]

The principal limitation of the psychoanalytic understanding of the aesthetic encounter mirrors the shortcoming in its explanation of artistic creativity. Because the work of art's 'hereness and nowness', its physical presence as an external object (as opposed to projection) is not accounted for, the conscious operations that participate in its creation and that contribute to the aesthetic experience are necessarily left unexplained.[35] Both Freud's and the Kleinian Object-Relations psychoanalyses of art tend to marginalise those factors of external reality (relating to conscious, personal and individual socio-cultural circumstances) involved in both the creative and aesthetic experiences. There are more readily observable actualities than good-enough mothering (a concept not without its limitations) participating in the production and reception of art, and these are nowhere examined. This limits the usefulness of the psychoanalytic, be it Freudian, Kleinian or Object-Relations, approach to art and its processes. Whereas traditional art historical analyses leave under-explained the unconscious operations at work in the artistic processes that, conversely, the psychoanalytic approach explains, the latter has little to offer the understanding of art as a conscious and social practice.

Freud has shown, conclusively, that both the plastic content that the artist re-works aesthetically, and the psychic energy 'fuelling' artistic creativity, is unconscious,

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[33] Bell, Clive. Art, (New York, Capricorn Books, 1958), p. 27.
[34] Baldwin, Michael, Charles Harrison and Mel Ramsden. 'Art History, Art Criticism and Explanation'. Art History, 4, 4 (1981), p. 439.

relating to destructive instinctuality that, in the sublimatory process, is re-directed towards constructive (and therefore socially valued) aims. Sublimation, in the Kleinian system, is in fact assimilated to reparation, or the properly constructive aspect of artistic creativity. In Freud's psychoanalytic aesthetic, insofar as they are comparable to (day-) dreaming and playing, artistic activities share some of the psychological characteristics of mental illness. Notwithstanding that Miró described himself as painting 'in a state of passion, transported' from external, shared reality, such occurrences were (although integral to his creativity) momentary, and rationalistic thought invariably re-established itself.[36] The artist undoubtedly 'plays around' with forms, textures and colours, but he or she is under internal pressure to organise the compositional elements in an aesthetically satisfactory manner. Miró described this process in terms of struggle, adding that 'when a canvas doesn't satisfy me I feel physically unwell, as if I were ill'.[37] By contrast, for children, playing is an enjoyable activity. Freud's most applicable model to the artistic context thus is the dream. His interpretation of dreams convincingly explains the mechanisms involved in the formation of artistic imagery, showing that the visual material used is of infantile origins (as in Chagall's and Miró's cases). Miró's pictorial imagery revolved around memories 'screening' childhood incidents experienced as stressful or traumatic, and therefore repressed. The (unconscious) psychic energy associated with childhood trauma presses for release, thereby 'fuelling' artistic creativity. For the Freudian approach to yield such an interpretation, centred on the

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[35] Kuspit, Donald. 'A Psychoanalytic Understanding of Aesthetic Disinterestedness', Art Criticism, 6 (1990), p. 75.
[36] Malet, Maria Rosa (Ed). Joan Miró 1893-1993, (Boston, Bulfinch Press, 1993), p. 425.

Oedipus complex and its outcome, the works of art must necessarily present visual contents accessible along verbal lines. Freud's psychoanalytic aesthetic is at its most useful when dealing with this type of art; conversely, the fact that it does not yield an interpretation when applied to non-figurative paintings is its principal limitation.

By contrast, the Kleinian Object-Relations psychoanalytic approach is applicable to both the figurative and abstract categories of pictorial production. In the first case, the figurative content of the work is explained by re-casting it into a narrative informed by paranoid-schizoid and depressive material. In the second case, it affects an explanation of the work in terms of the artist's creative experience, which is structured by the emotional contents of the paranoid-schizoid and depressive positions. Stokes, in particular, argued that the non-differentiated and differentiated compositional elements of the pictorial structure were expressive respectively of paranoid-schizoid mergence and depressive separation. The Kleinian Object-Relations approach, compared to the Freudian, thus has a broader range of applicability.

Moreover, the interpretations these two approaches yield (as suggested elsewhere) are not incompatible. Nor are their respective conceptualisations of the work of art. The Kleinian understanding of the work of art as (symbolically) expressive of paranoid-schizoid aggressiveness and depressive reparation parallels Freud's formulation of it as a compromise-formation, the outcome of the conflict between unconscious (because destructive) impulses seeking access into consciousness for the purpose of release and

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[37] Ibid., p. 425.

their repression (or their expression in sublimated, constructive form). Whereas in the latter formulation artistic creativity is aimed at the (displaced, in relation to its original object) release or discharge of psychic energy, in the Kleinian Object-Relations theory of art creative activities are motivated by the phantasmal desire to merge with the repaired maternal object (that, in turn, is triggered by the perception of it as fragmented by an aggressive attack). Mergence is also a feature of Freud's theory of art, referred to as a state of 'oceanic feeling'. Both the Freudian and the Kleinian Object-Relations psychoanalyses of art thus yield important information on the motivations underlying artistic creativity that, moreover, is confirmed (articulated in experiential terms) by the artists in question.

Compared to Freud, the Kleinian Object-Relations' theory of art places equal emphasis on the destructive and constructive (reparative) impulses released in creativity. In terms of the artists' accounts, these structure the aesthetic organisation and elaboration of the painting-in-progress. For Klee, Chagall and Miró alike, conscious aesthetic (albeit unconsciously influenced) deliberation was the larger, and determinant, part of artistic creativity. The psychoanalytic accounts examined throughout, independently of their orientation, leave under-explained the conscious, and external, factors involved in the production of art. Given the importance the artists attached to the formal dimension of their work, undoubtedly this is the principal limitation of psychoanalytic aesthetics.

Because both Freud and Klein, and their followers, focused on the work of art insofar as they conceived it as a projection of the unconscious, its mechanisms and its phantasy contents, they assimilated the artist's creative to the viewer's aesthetic experiences. The two undoubtedly share important similarities, notably the experience of fusion that

according to Ehrenzweig is the 'minimum content' of art.[38] The conscious factors contributing to the viewer's appreciation of the work of art, however, are different from those that participated in its production, but likewise are not examined by the Freudian or the Kleinian Object-Relations theories, which limits their usefulness in terms of explaining the aesthetic experience. Indeed, the analysis (origins, effects, implications, etc.) of mergence largely exhausts the understanding of the artistic processes proposed by both of these approaches. Miró, Klee and Chagall, as case studies, confirm that mergence is the point of time in which maximum unconscious participation in the creative process occurs, and therefore is the indispensable requisite for the work to function as art. Their cases, however, clearly point out that mergence, and the aesthetic elaboration of its 'minimum content', represent the mutually inter-dependent extremes of artistic creativity. The ensuing is a product the complexity of which is beyond not only the Freudian and Kleinian psychoanalyses of art, but the psychoanalytic approach in general. Moreover, Miró's, Klee's and Chagall's work bear out this conclusion.

Whilst this research may not have contributed to shifting the boundaries, established by previous scholarship, of both the limitations, and the usefulness, of Freud's and Klein's theoretical psychoanalytic aesthetics, it has nonetheless expanded the application of this approach to include artists until now largely passed over. Whereas the Miró and Klee case studies concentrate on the (psychoanalytic) discussion of the 'child-like' in its formal manifestations, in Miró and Chagall's cases my research has focused on the

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[38] Ehrenzweig, Anton. The Hidden Order of Art: A Study in the Psychology of Artistic Imagination. (St Albans, Paladin, 1973), p. 135.

'child-likeness' their work expresses at the level of artistic content. By emphasising the psychoanalytic processes by means of which childhood-related visual material became Miró's pictorial subject-matter, I have drawn special attention to the enduring validity (their limitations notwithstanding) of the Freudian and Kleinian theories of art, under-used in recent years' scholarship in favour of a Lacanian approach.

Most importantly, however, my research has conclusively shown that Miró's reputation for 'child-likeness' is unjustified, and undeserved. Miró developed his pictorial 'child-likeness' as the expression of Surrealism's concern with 'primitive' art forms. When his work is referred to as 'infantile', it is placed back into a specific art historical context: that of the Surrealists' preoccupation with infantilism and its manifestations, including children's drawings and the development of artistic abilities in childhood. By using the term 'child-like', with its (pejorative) implications of facility, Miró's work is not only removed from its formative artistic context, and thus denied full understanding, but it is also, by and large, refused the intellectual and pictorial complexity it rightly deserves. To paraphrase Klee, the simplified formal structures of Miró's painting (responsible for the supposed 'child-likeness' of his work) are the expression of his professional artistic accomplishment, and as such the precise opposite of true child-likeness.

ILLUSTRATIONS

Figure 1 Matisse, Henri. The Pink Onions, 1906. Oil on canvas (46 x 55 cm). Statens Museum for Konst, Kopenhagen

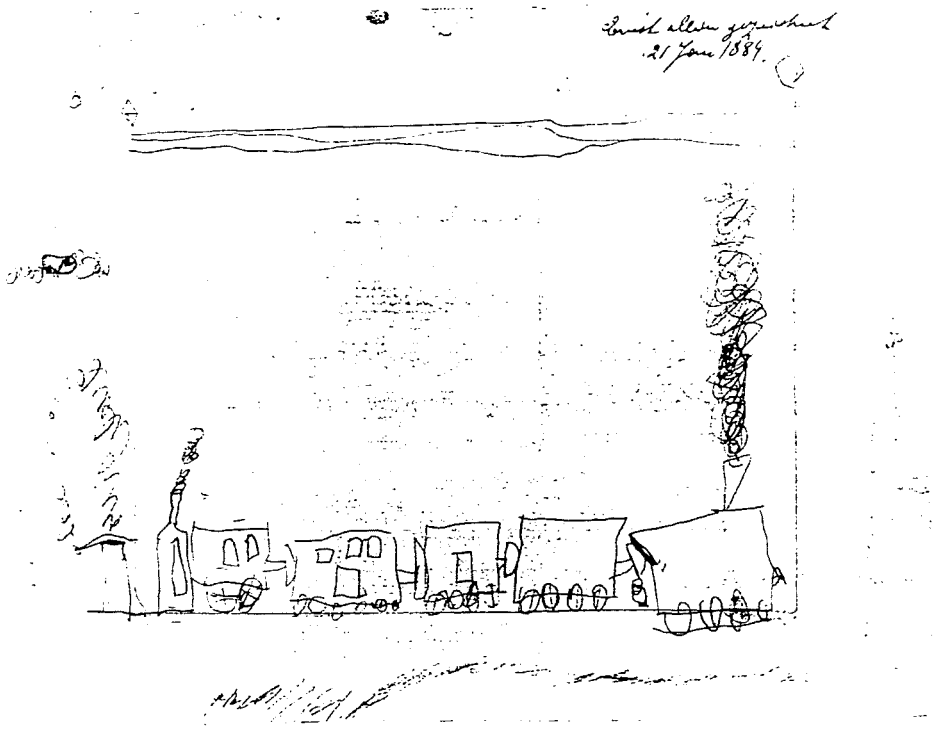


Figure 2 Kirchner, E.-L. Railroad Train, 1884. Pencil on paper (16.7 x 22.7 cm). Private Collection, Switzerland

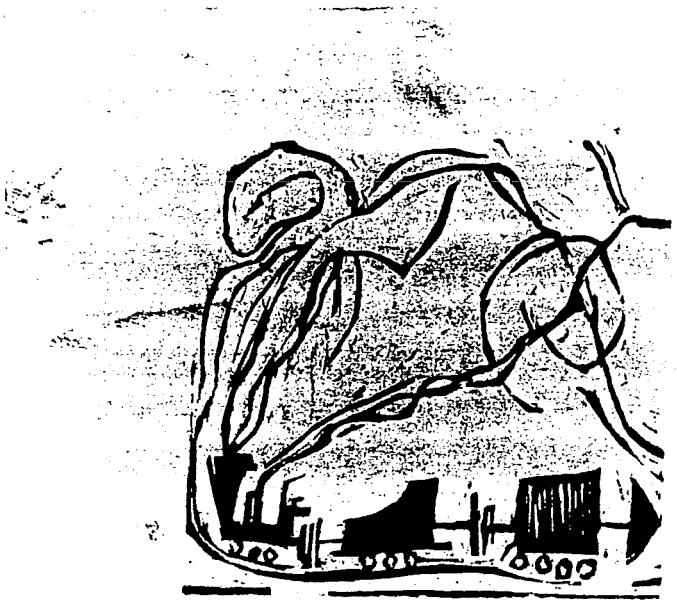


Figure 3 Kirchner, E.-L. Railroad, 1926-27. Woodcut (8.3 x 8.9 cm). Private Collection, Switzerland

Figure 4 Illustration from Der Blaue Almanach (watercolour study in four parts by Lydia Wieber, age 13)

Figure 5 Klee, Paul. Girl with a Doll, 1905. Brush and watercolour behind glass (17.8 x 12.9 cm). Kunstmuseum, Bern

Figure 6 Klee, Paul. Paul and Fritz, 1905. Brush and watercolour behind glass (12.9 x 17.7 cm). Kunstmuseum, Bern

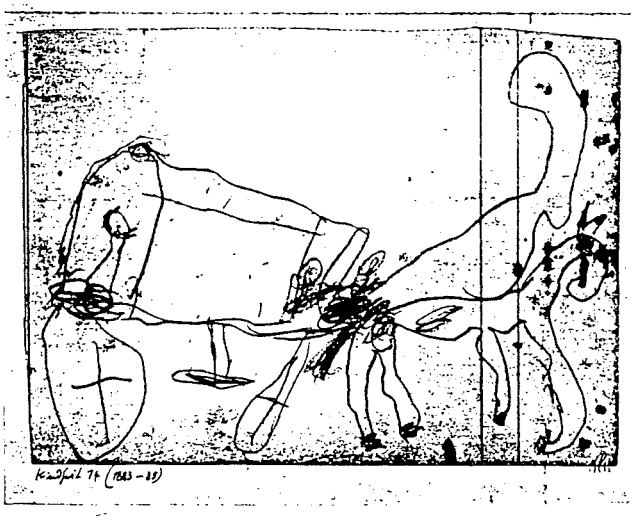


Figure 7 Klee, Paul. Horsedrawn Carriage. ca. 1883. Pencil and coloured crayon (10.6 x 14.7 cm). Kunstmuseum, Bern

Figure 8 Klee, Paul. Rider and Outrider (Study for Candide), 1911. Painting behind glass (13 x 18 cm). Private collection

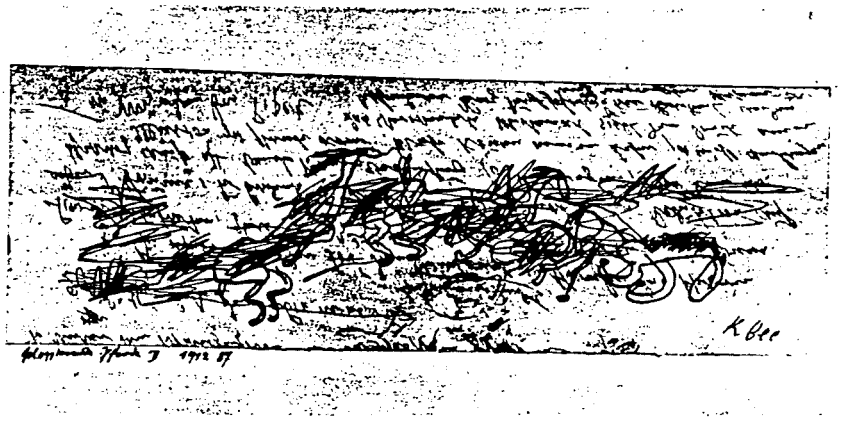


Figure 9 Klee, Paul. Three Galloping Horses II (Frail Animals), 1912. Pen and ink (7.6 x 22.7 cm). Kunstmuseum, Bern

Figure 10 Klee, Paul. Church, the Clock with Invented Number, 1883-84. Pencil and coloured crayon on paper, mounted on cardboard (22.5 x 18.1 cm). Kunstmuseum, Bern

Figure 11 Klee, Paul. Winter Day, Just Before Noon, 1922. Oil on paper, mounted on cardboard (29.8 x 45.9 cm). Kunsthalle, Bremen

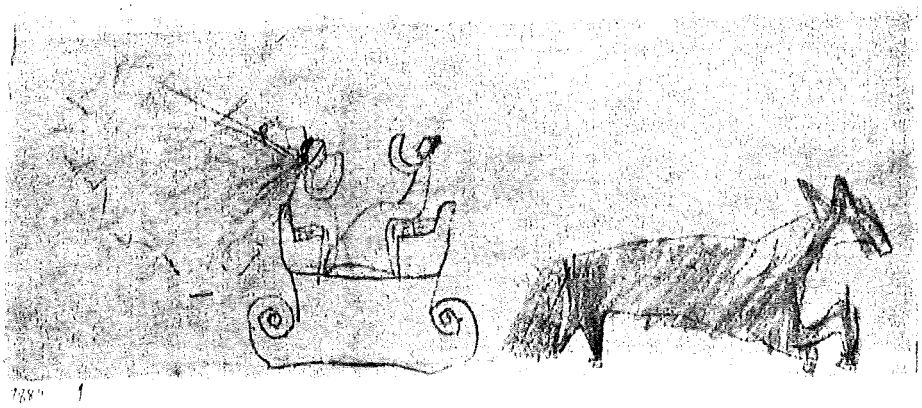


Figure 12 Klee, Paul. Untitled Horse, Sleigh and Two Ladies, 1884. Pencil and crayon (7 x 17.3 cm). Kunstmuseum, Bern

Figure 13 Klee, Paul. Animal Park, 1924. Coloured pencil on letter paper (7 x 21.8 cm). Van-der-Heydt-Museum, Wuppertal

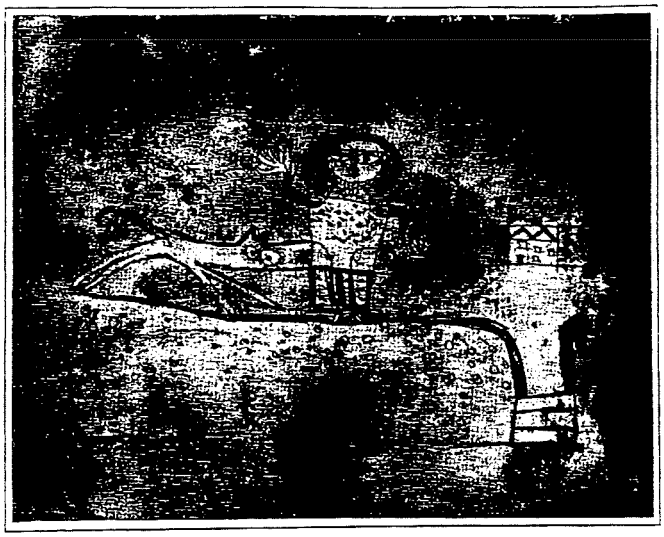


Figure 14 Klee, Paul. Chance, 1924. Watercolour and oil colour drawing on paper (27.5 x 33.5 cm). Private collection, Bern

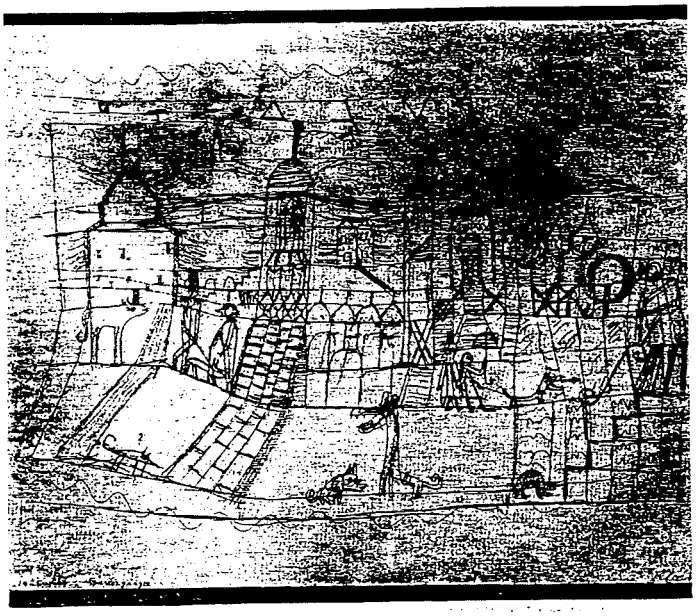


Figure 15 Klee, Paul. Promenaders, 1925. Tusche and watercolour on paper (24 x 28 cm). Mrs Eleanor B. Saidenberg, New York

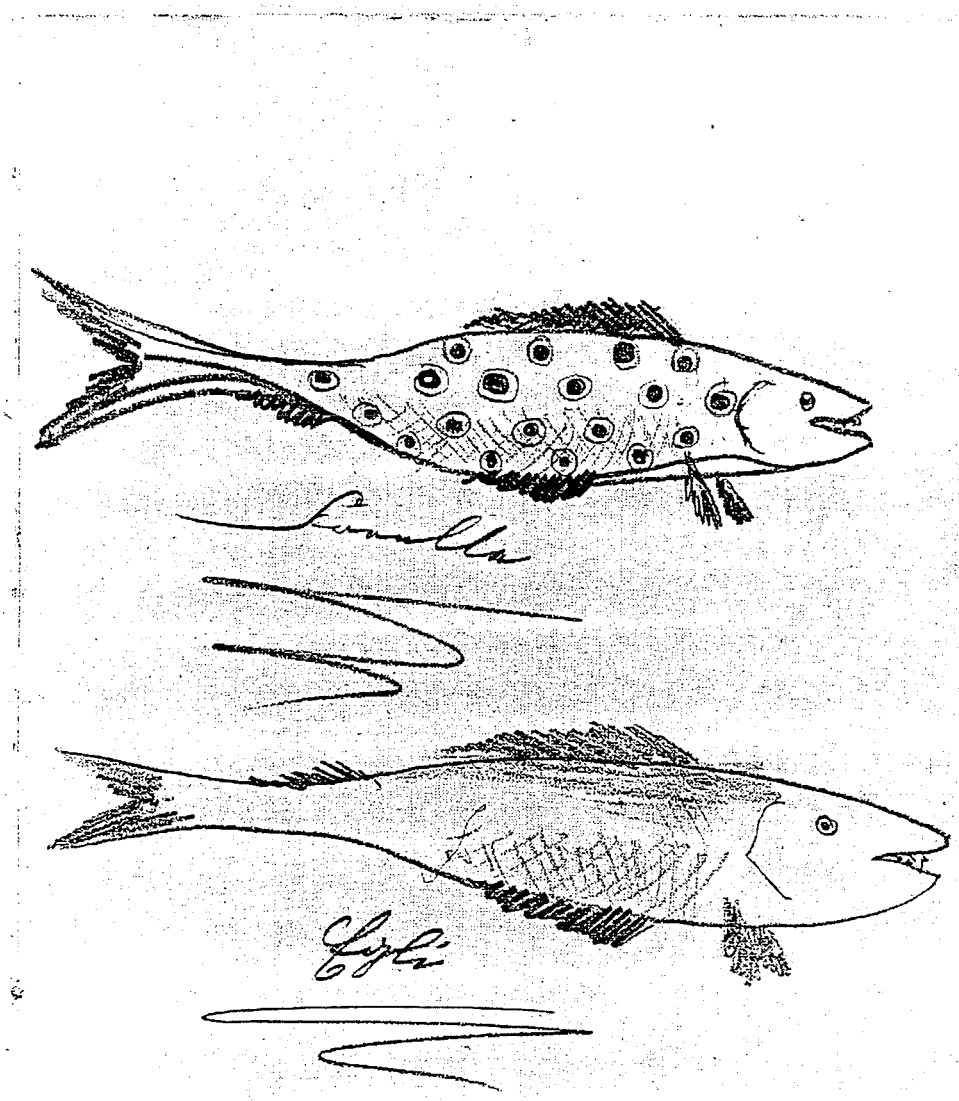


Figure 16 Klee, Paul. Childhood page of sketches – fish, sketchbook, p. 14, 1889. Pencil on paper (20.2 x 16.9 cm). Private collection

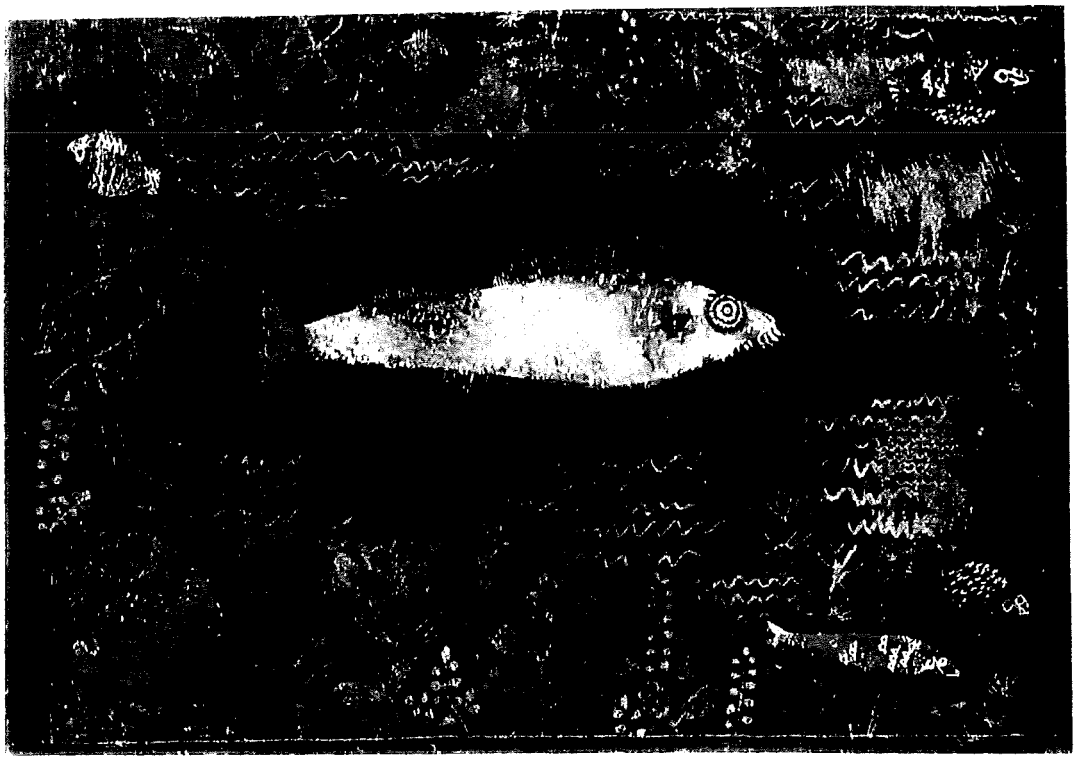


Figure 17 Klee, Paul. The Goldfish, 1925. Oil and watercolour on canvas (49.6 x 69.2 cm). Kunsthalle, Hamburg

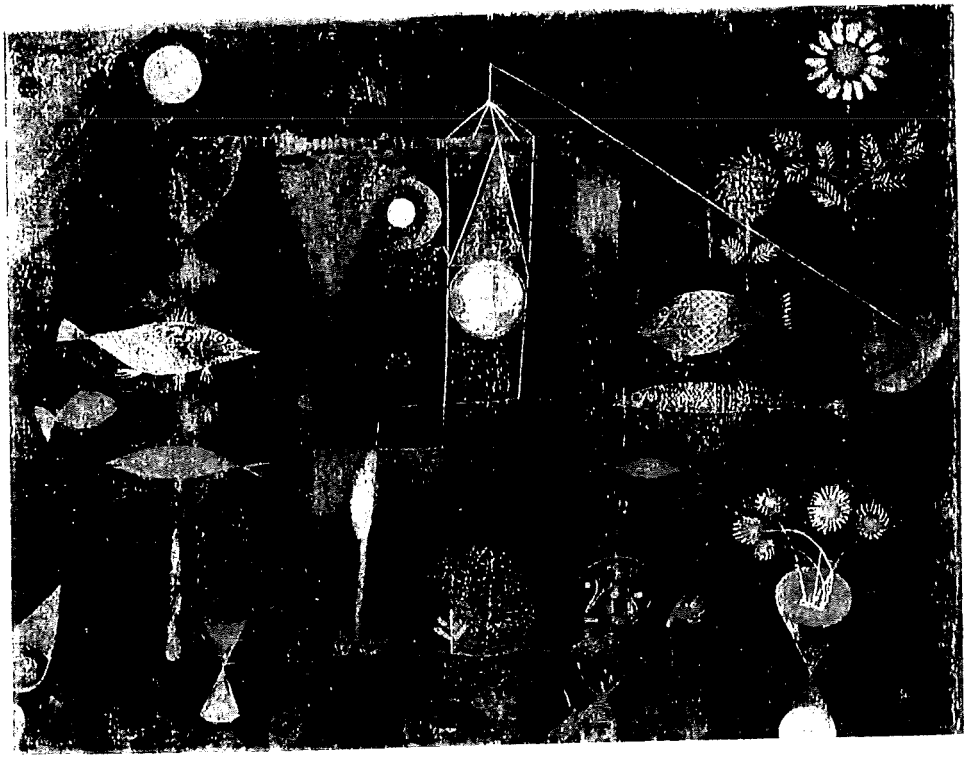


Figure 18 Klee, Paul. Fish Magic, 1925. Oil and watercolour on canvas (77.5 x 98.4 cm). Philadelphia Museum of Art, Philadelphia

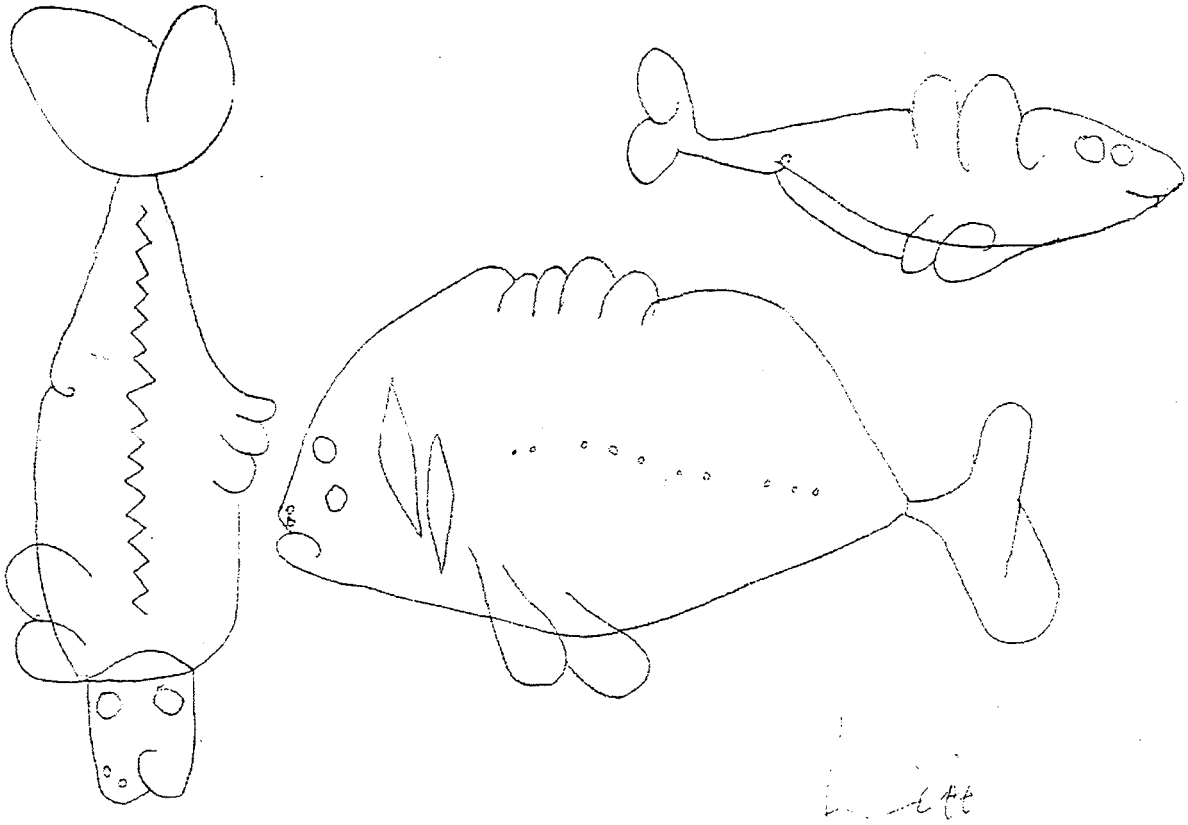


Figure 19 Klee, Paul. Three Fish, 1939. Pencil on paper (20.9 x 29.7 cm). Kunstmuseum, Bern

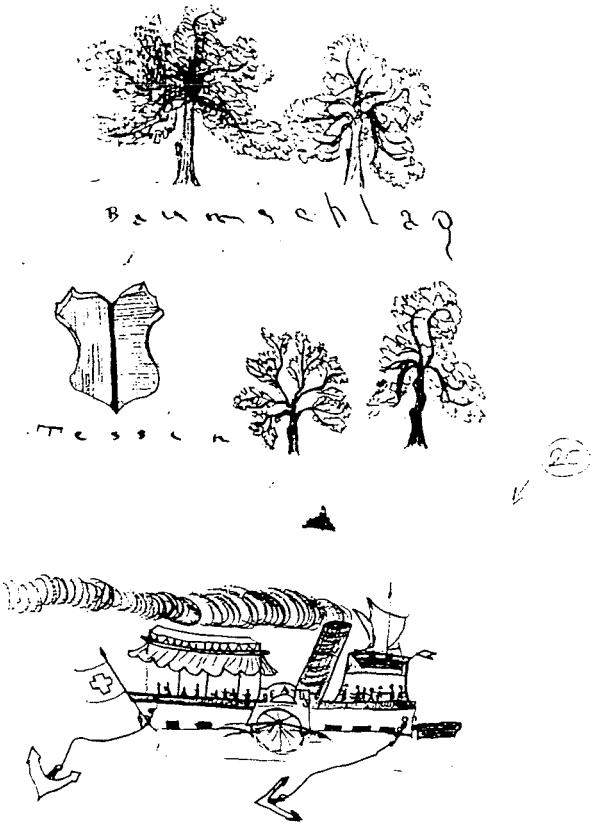


Figure 20 Klee, Paul. Childhood page of sketches – boat, sketchbook, p. 12. 1889. Pencil on paper (20.2 x 16.9 cm). Private collection, Bern

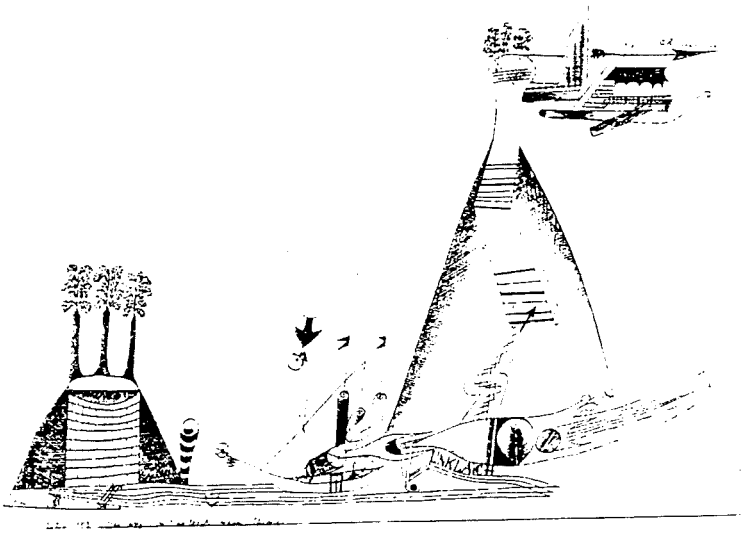


Figure 21 Klee, Paul. The Road from Unklaitch to China, 1920. Pen and ink on paper, mounted on cardboard (18.6 x 28.2 cm). Kunstmuseum, Bern

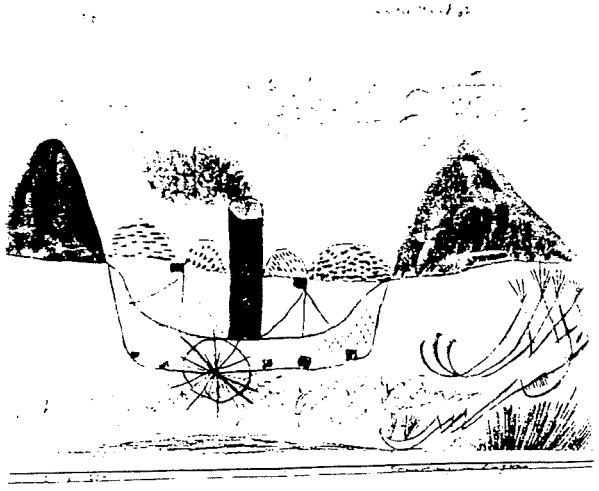


Figure 22 Klee, Paul. Memory of Lugano, 1921. Ink on paper (21.5 x 28.5 cm). Dr E.W. Kornfeld, Bern

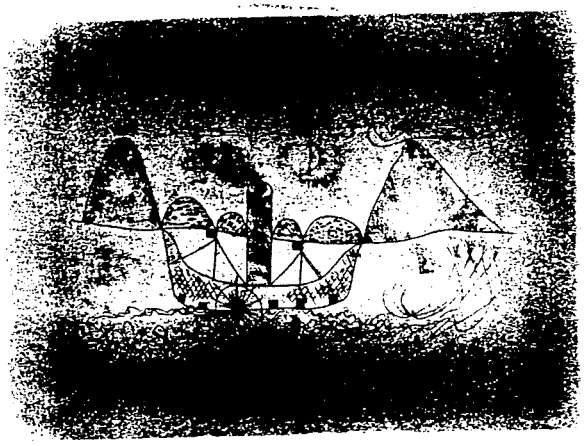


Figure 23 Klee, Paul. Steamship before Lugano, 1922. Lithograph, 6/10 (27.8 x 38.8 cm). Kunstmuseum, Bern

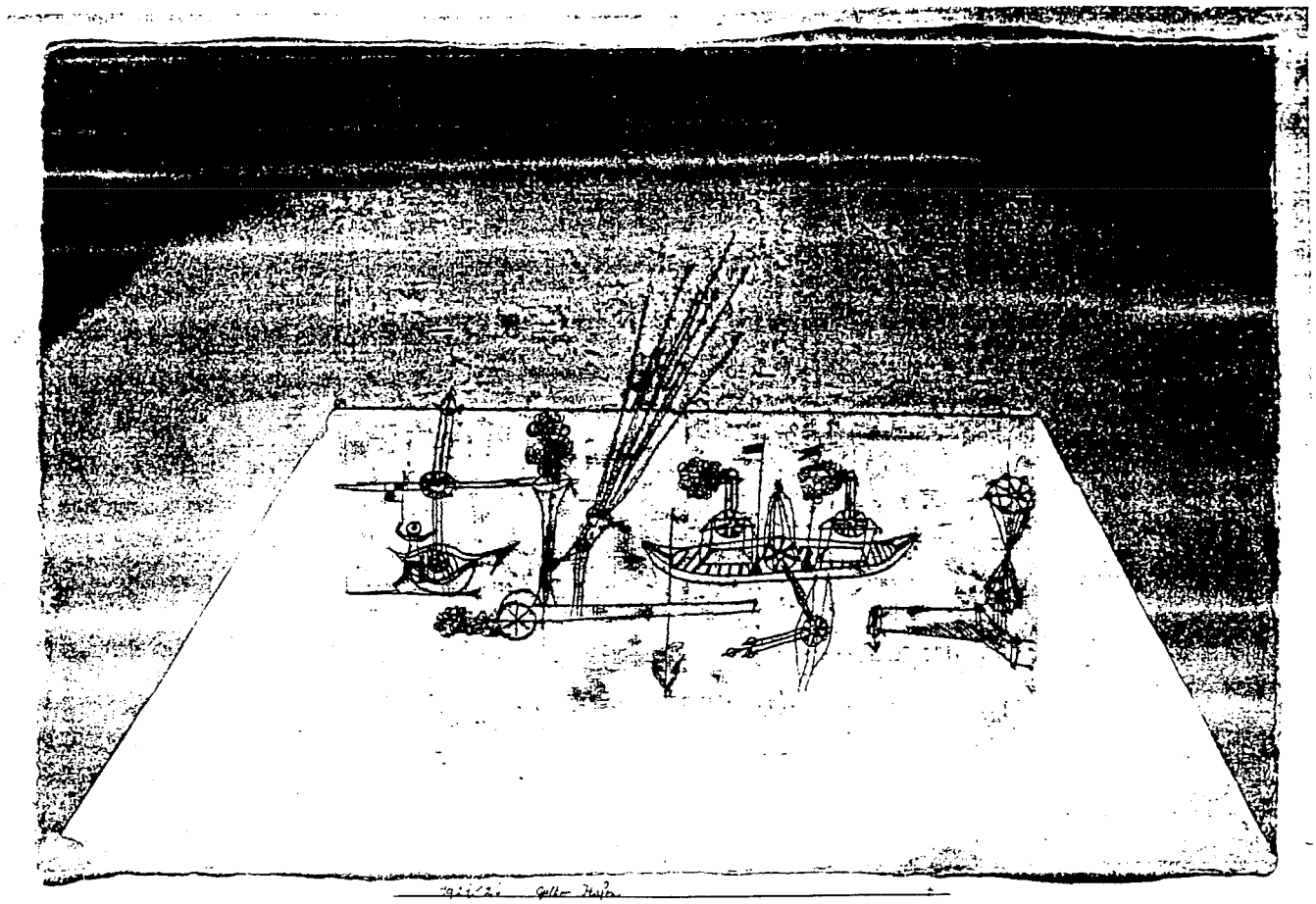


Figure 24 Klee, Paul. Yellow Harbor, 1921. Oil and watercolour on paper, mounted on cardboard (31.8 x 48.3 cm). Metropolitan Museum of Art, New York

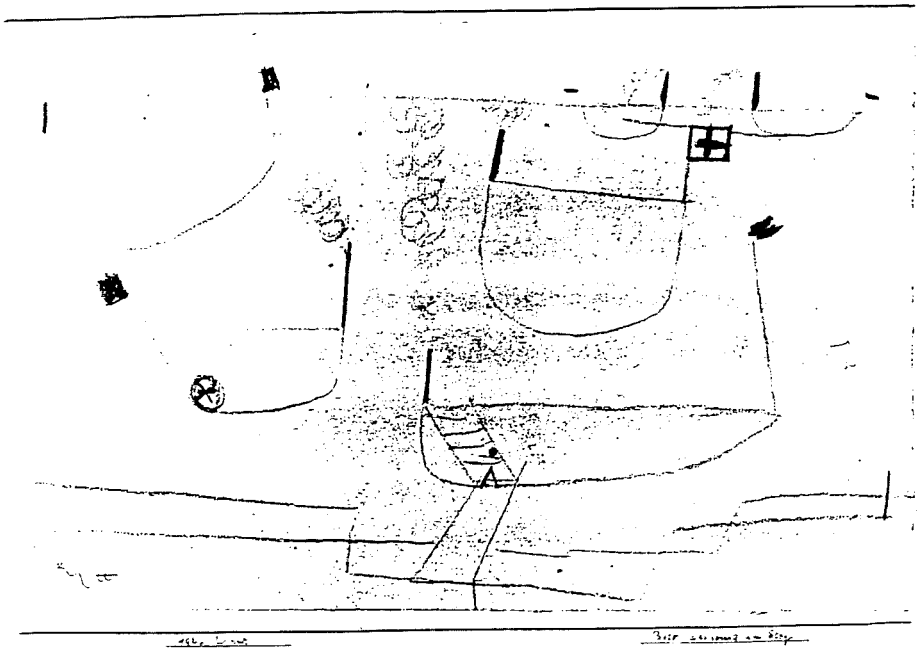


Figure 25 Klee, Paul. Boats, the Sixth at the Pier, 1926. Oil crayon on paper (22.5 x 38.4 cm). Private collection, Bern.

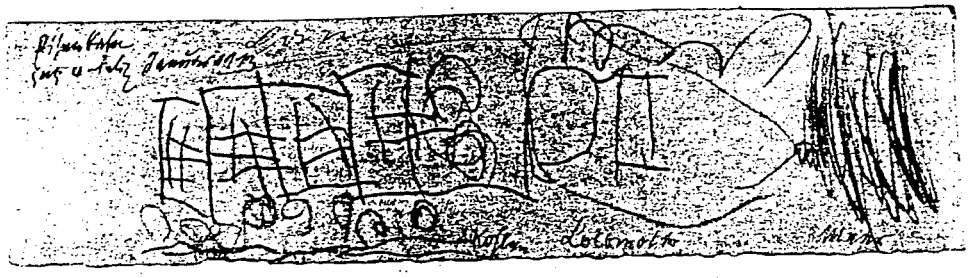


Figure 26 Klee, Felix. Untitled (Railroad), 1913. Pencil, pen and tusche on paper (4.2 x 16.5 cm). Private collection, Bern

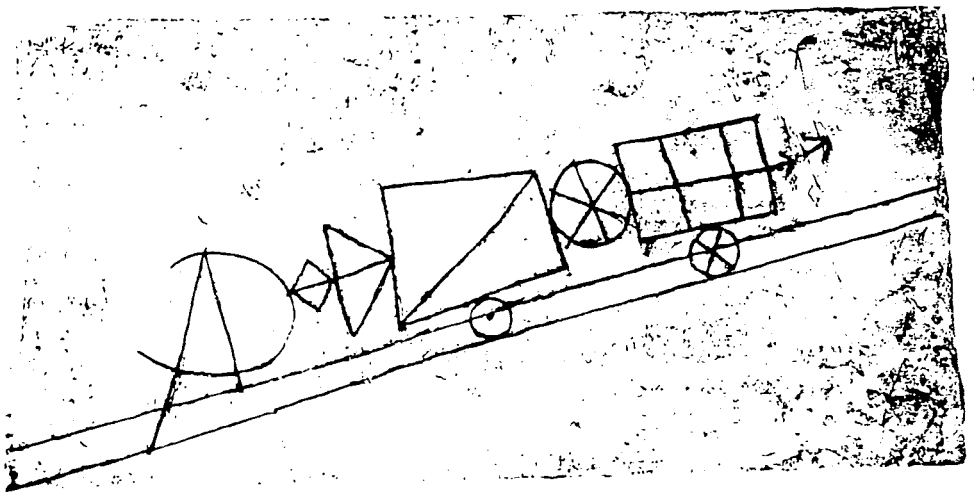


Figure 27 Klee, Paul. Mountain Railroad, 1939. Charcoal, watercolour and gesso on linen (20.9 x 43.2 cm). Private collection

Figure 28 Klee, Paul. Compulsion towards the Mountain, 1939. Oil on canvas (95 x 70 cm). Private collection

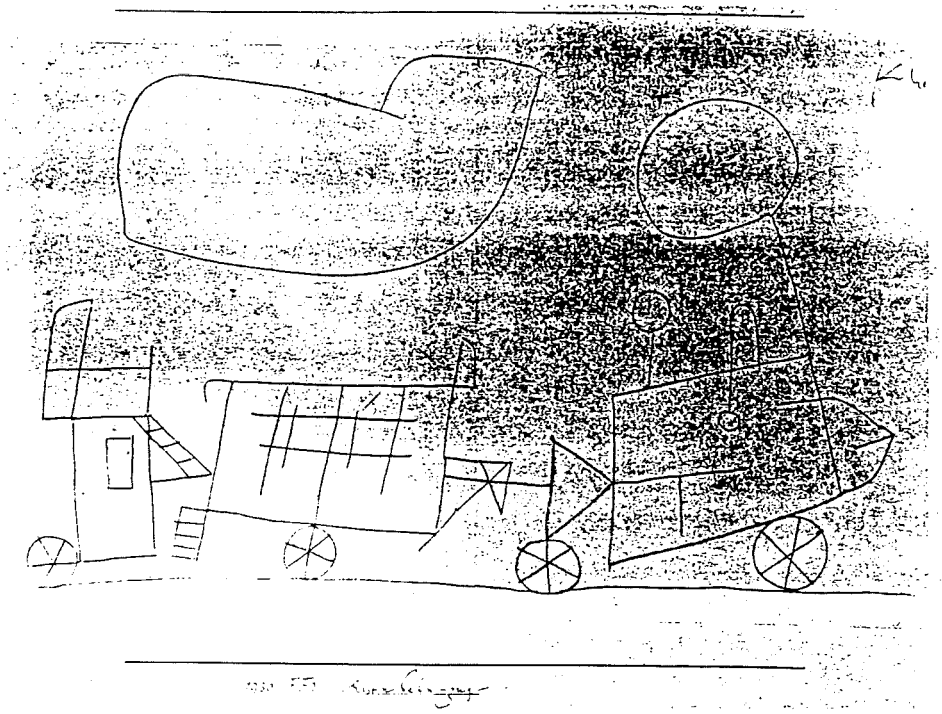


Figure 29 Klee, Paul. Railroad Engine, 1939. Pencil on paper (27 x 43 cm). Kunstmuseum, Bern

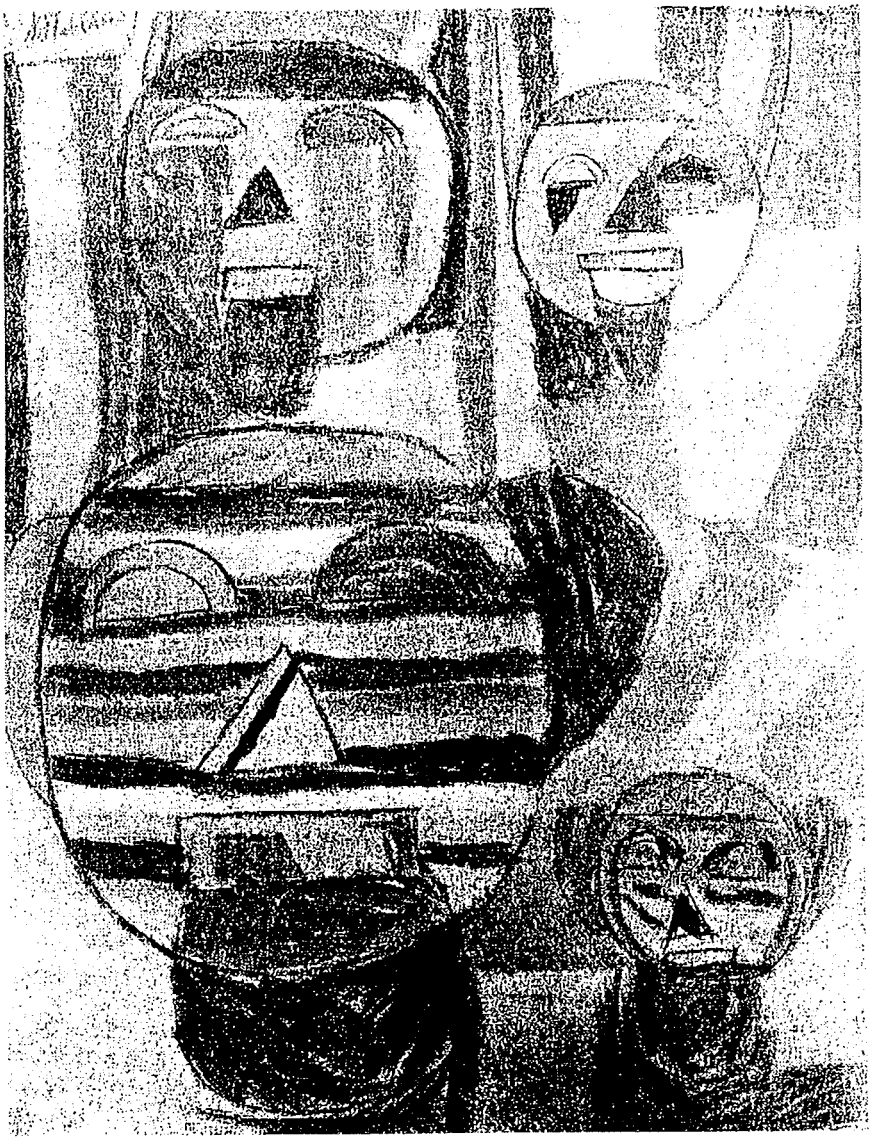


Figure 30 Child's drawing, Bauhaus, 3, 3 (1929), p. 14. Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris

Figure 31 Klee, Paul. Actor's Mask, 1924. Oil on canvas, mounted on board (36.7 x 33.8 cm). Museum of Modern Art, New York

Figure 32 Child's drawing, Bauhaus, 3, 3 (1929), cover. Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris

Figure 33 Klee, Paul. Bust, 1930. Oil on paper, mounted on canvas (35.5 x 54.5 cm). Private collection, Switzerland, on loan to the Städtische Kunsthalle, Mannheim

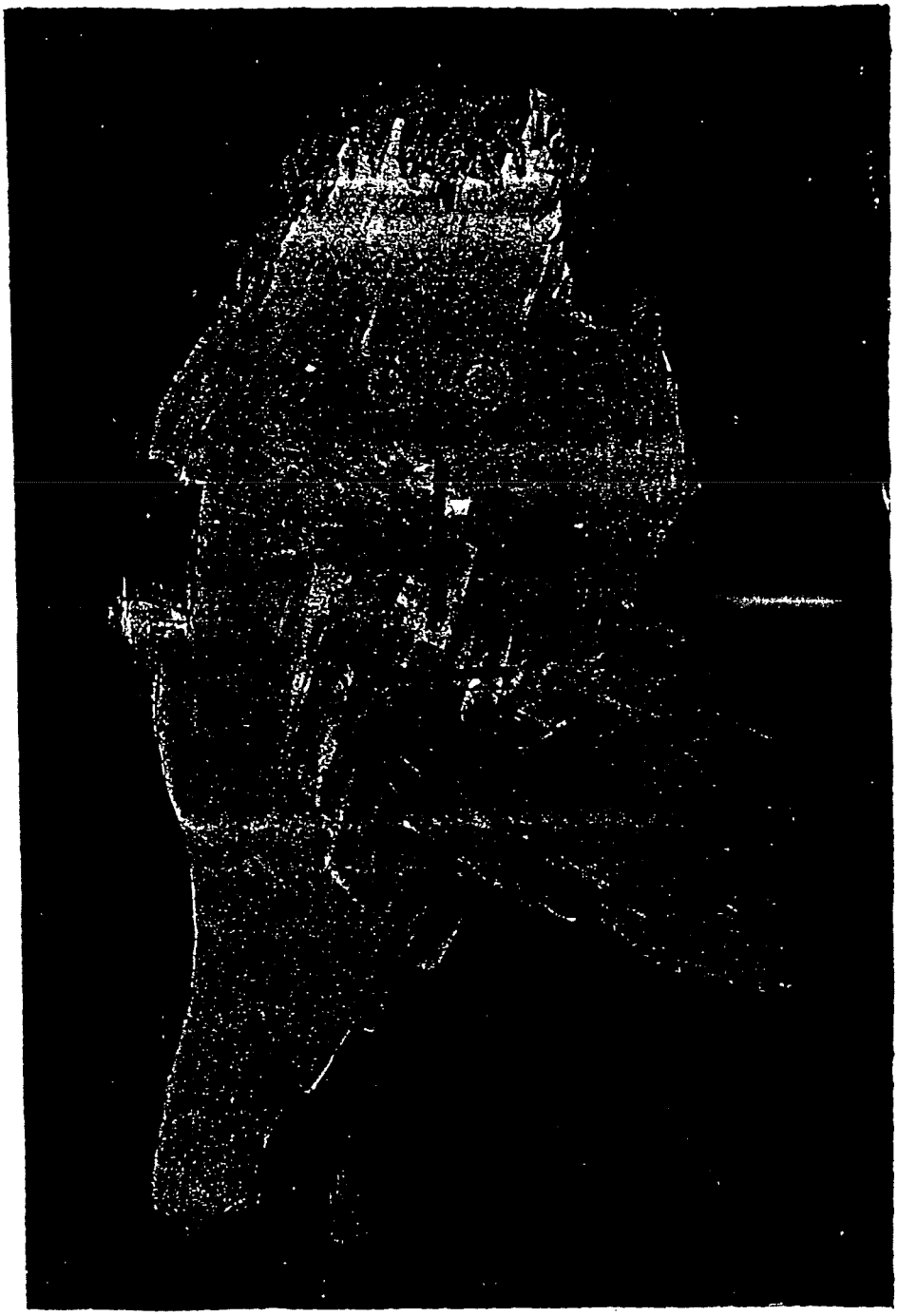


Figure 34 Klee, Paul. Ragged Ghost, 1933. Pigmented paste, watercolour on drawing paper (48 x 33.1 cm). Kunstmuseum, Bern

Figure 35 Klee, Paul. Hungry Girl, 1939 (27 x 21 cm). Private collection, Switzerland

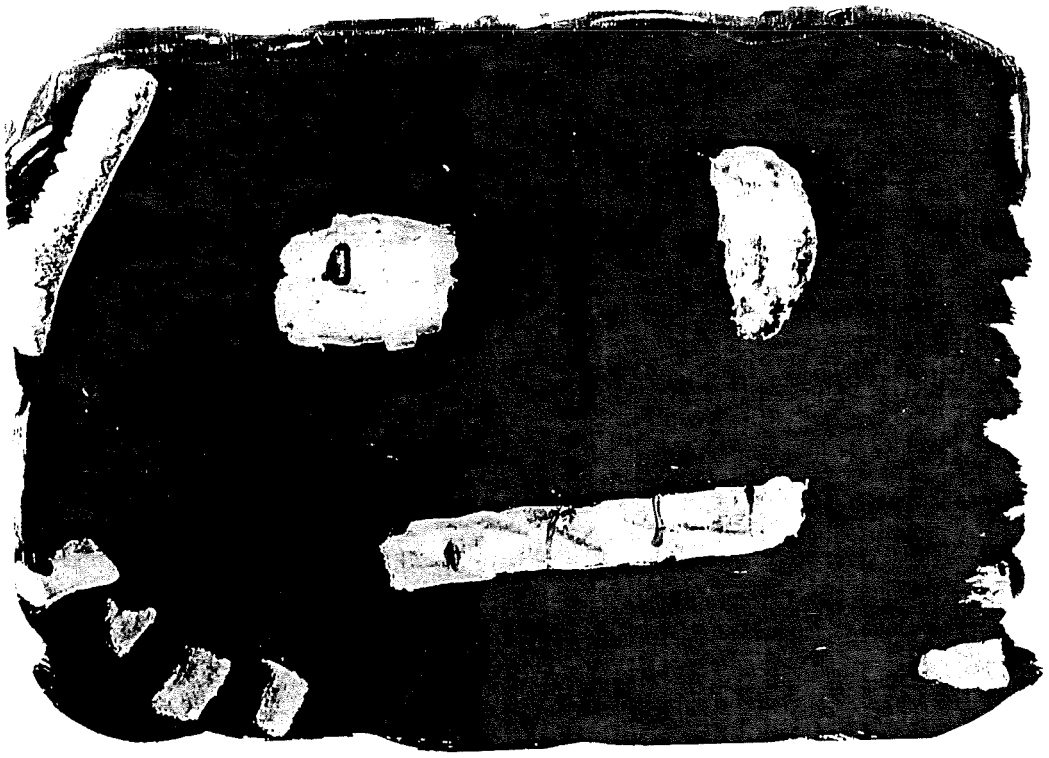


Figure 36 Klee, Paul. Burnt Mask, 1939. Pigmented paste on paper (20.8 x 29.7 cm). Private collection, Switzerland

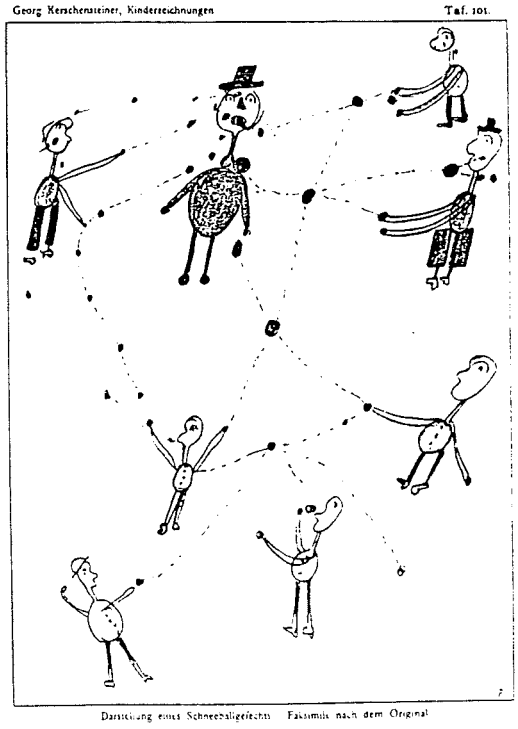


Figure 37 Child's drawing, plate 101 from Georg Kerschensteiner, Die Entwicklung der Zeichnerischen Begabung (The Development of the Gift of Drawing), Munich, 1905

Figure 38 Klee, Paul. Human Helplessness, 1913. Ink on paper (17.8 x 9.9 cm). Kunstmuseum, Bern

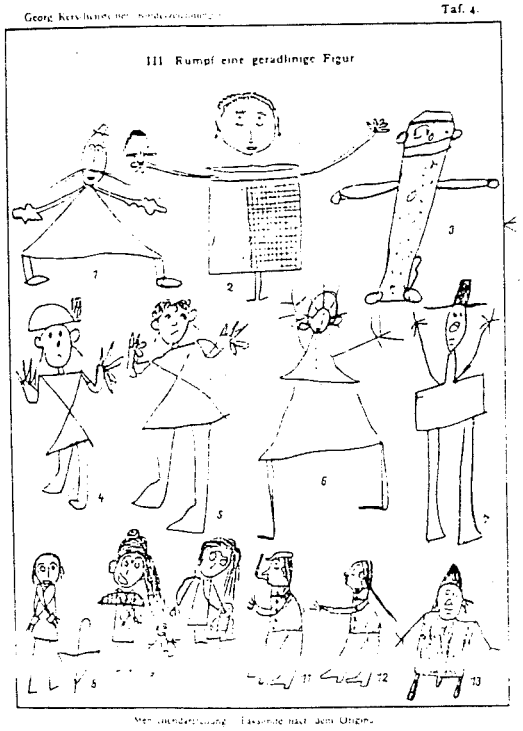


Figure 39 Child's drawing, plate 4 from Georg Kerschensteiner, Die Entwicklung der Zeichnerischen Begabung (The Development of the Gift of Drawing), Munich, 1905

Figure 40 Miró, Joan. Prades (Tarragona), a Street, 1917. Oil on canvas (49 x 59 cm). Mrs Dolores Miró

Figure 41 Miró, Joan. Nord-Sud, 1917. Oil on canvas (62 x 70 cm). Mr and Mrs A. Maeght, Paris

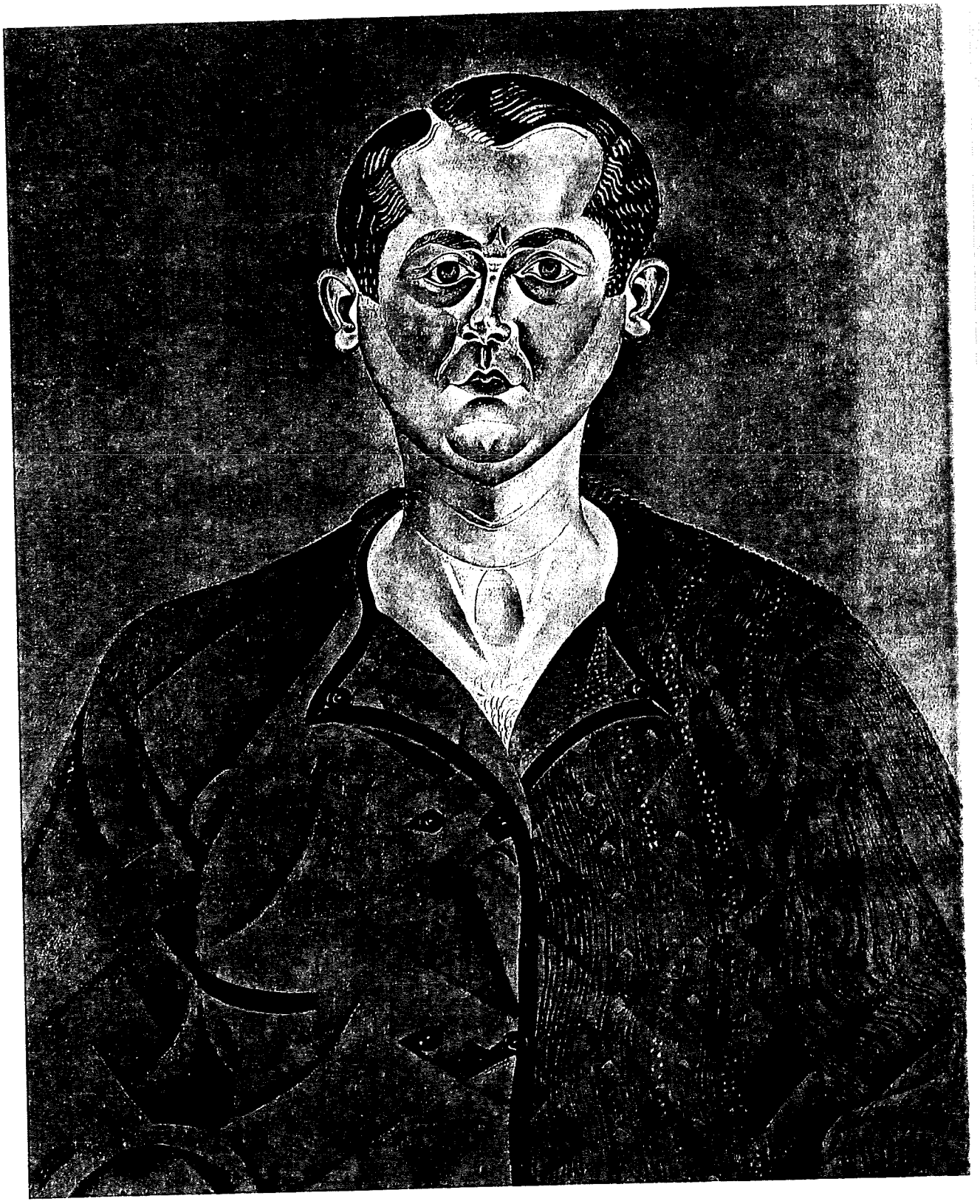


Figure 42 Miró, Joan. Self-Portrait. 1919. Oil on canvas (73 x 60 cm). Musée Picasso. Paris

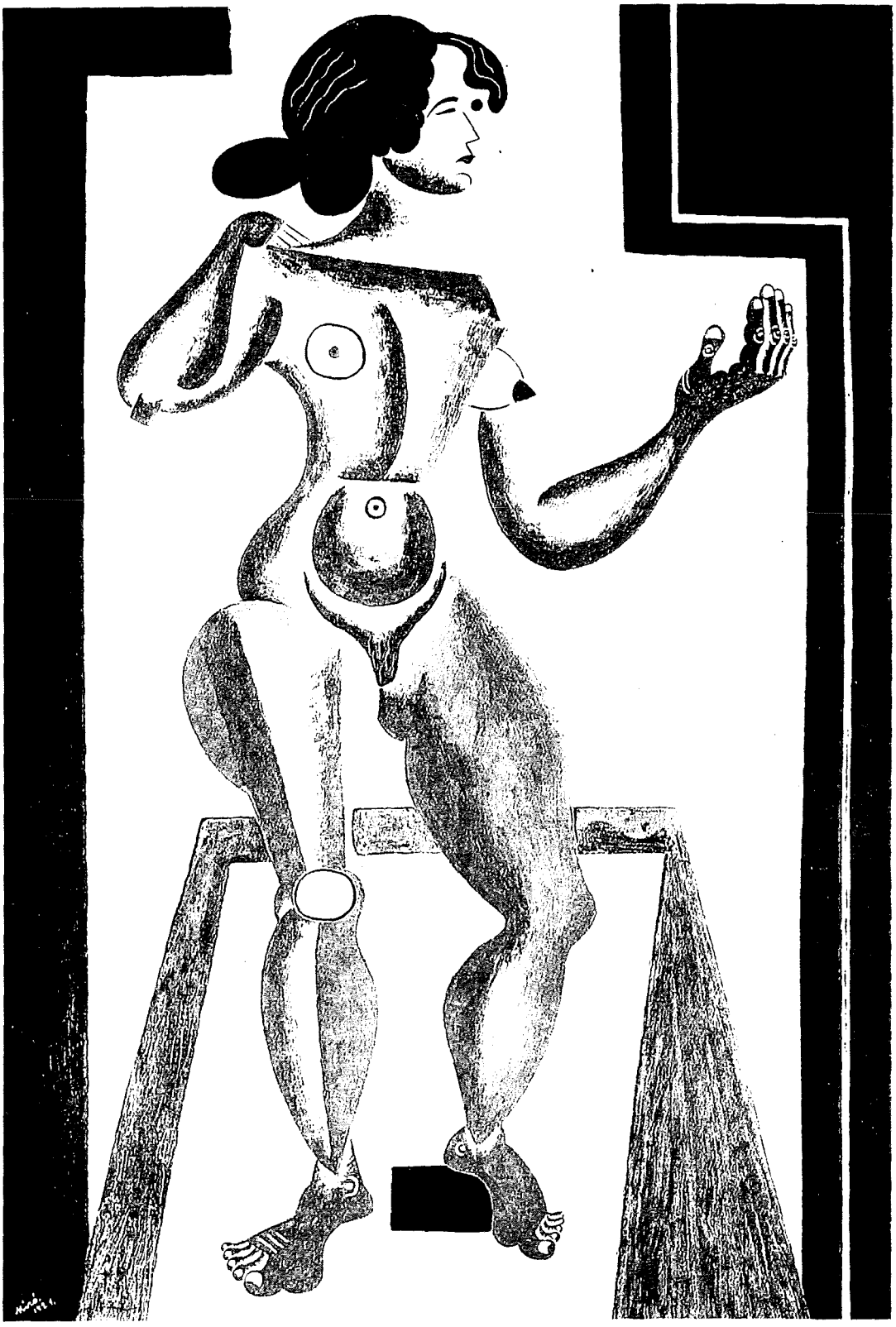


Figure 43 Miró, Joan. Standing Nude, 1921. Oil on canvas (130 x 89.5 cm). Private collection

Figure 44 Miró, Joan. The Tilled Field, 1923-24. Oil on canvas (66 x 92.7 cm). Guggenheim Museoa, Bilbo

Figure 45 Miró, Joan. The Bottle of Wine, 1924. Oil on canvas (73.5 x 65.5 cm). Mrs Dolors Miró

Figure 46 Miró, Joan. Photo: This is the Colour of My Dreams, 1925. Oil on canvas (96.5 x 129.5 cm). Private collection, USA

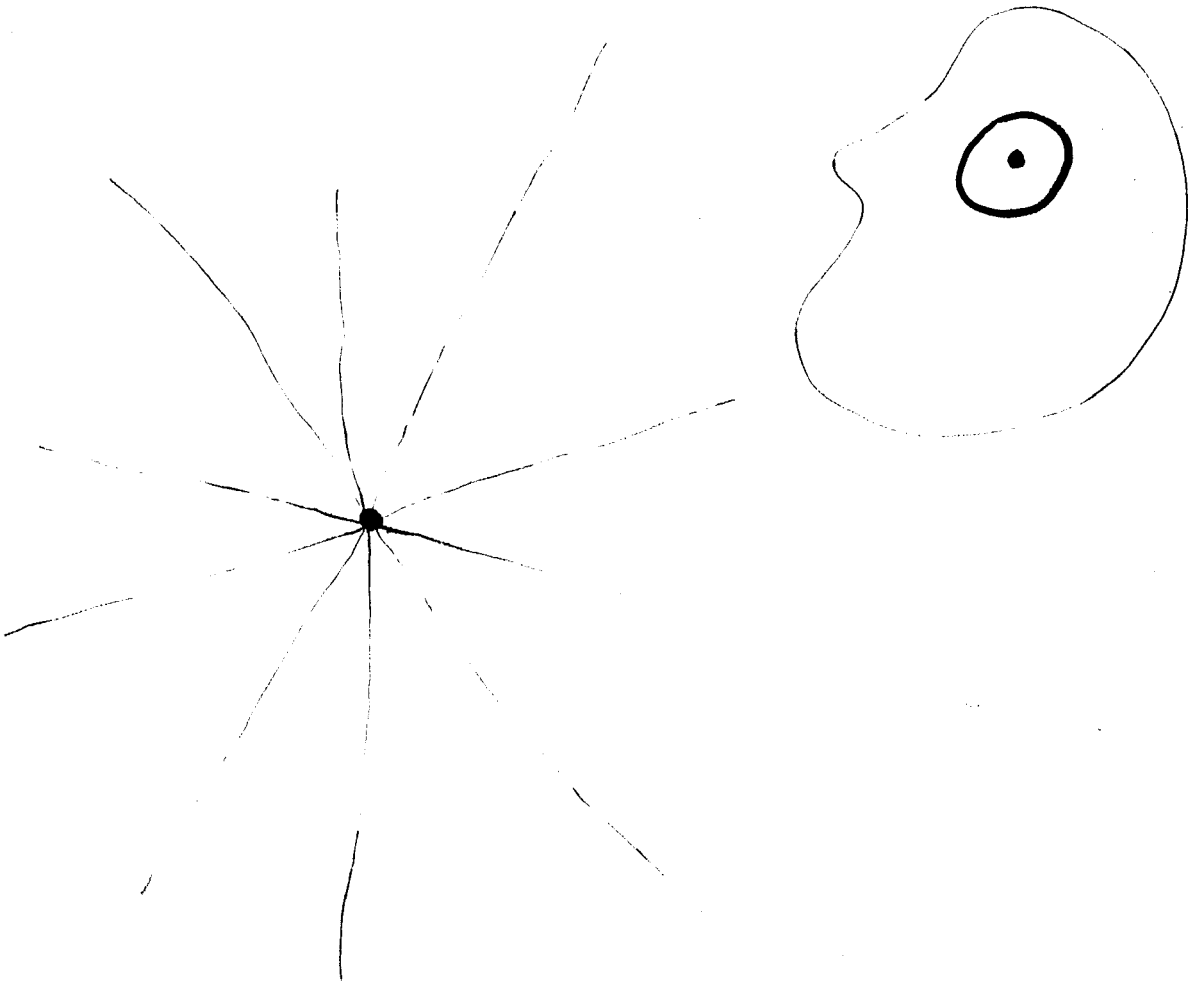


Figure 47 Miró, Joan. Blue Landscape with Spider, 1925. Oil on canvas (87.5 x 114.5 cm). Mr Simon Spierer

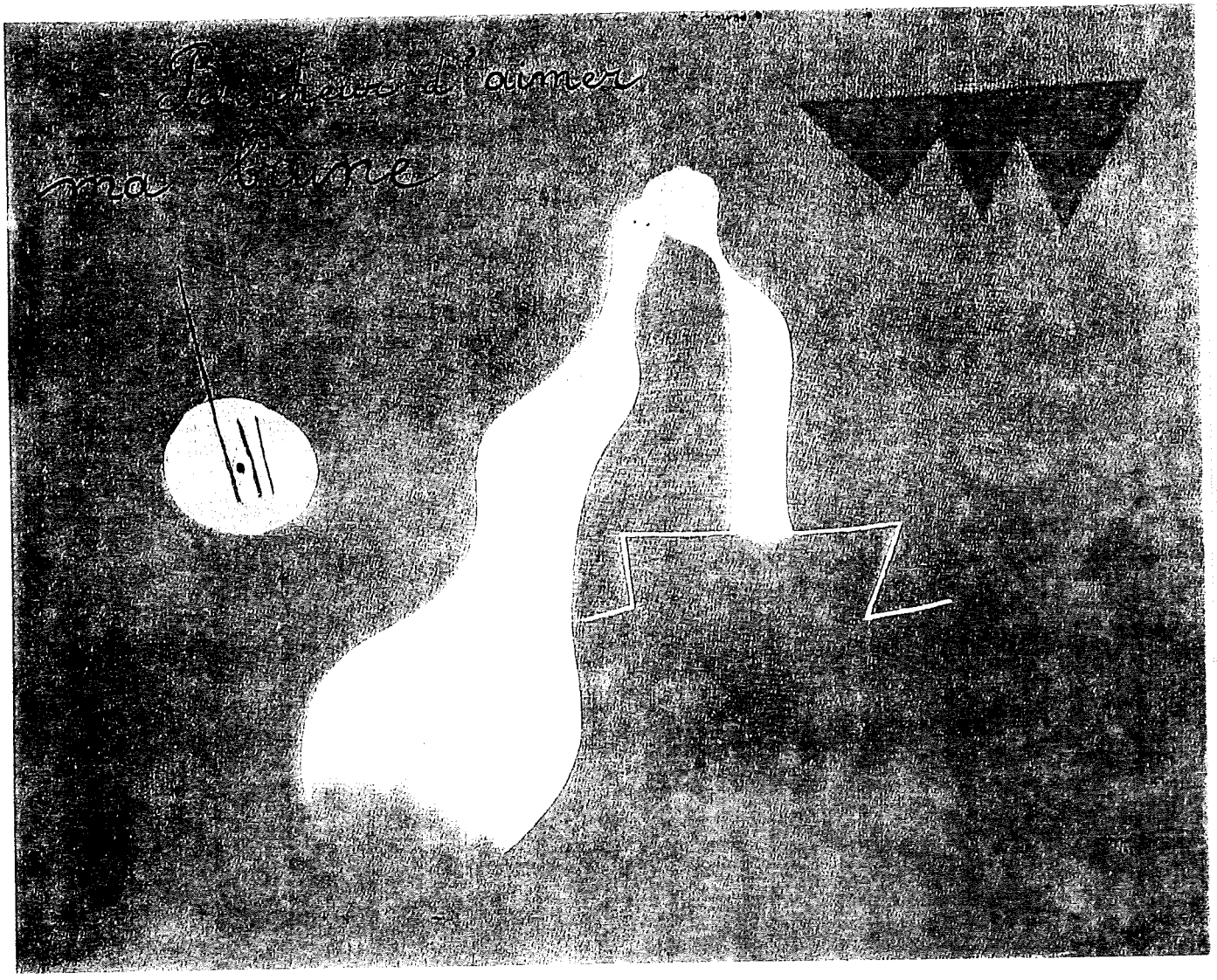


Figure 48 Miró, Joan. The Happiness of Loving My Brunette, 1925. Oil on canvas (72 x 92 cm). Private collection

Figure 49 Miró, Joan. The Grasshopper, 1926. Oil on canvas (114 x 146 cm). Private collection

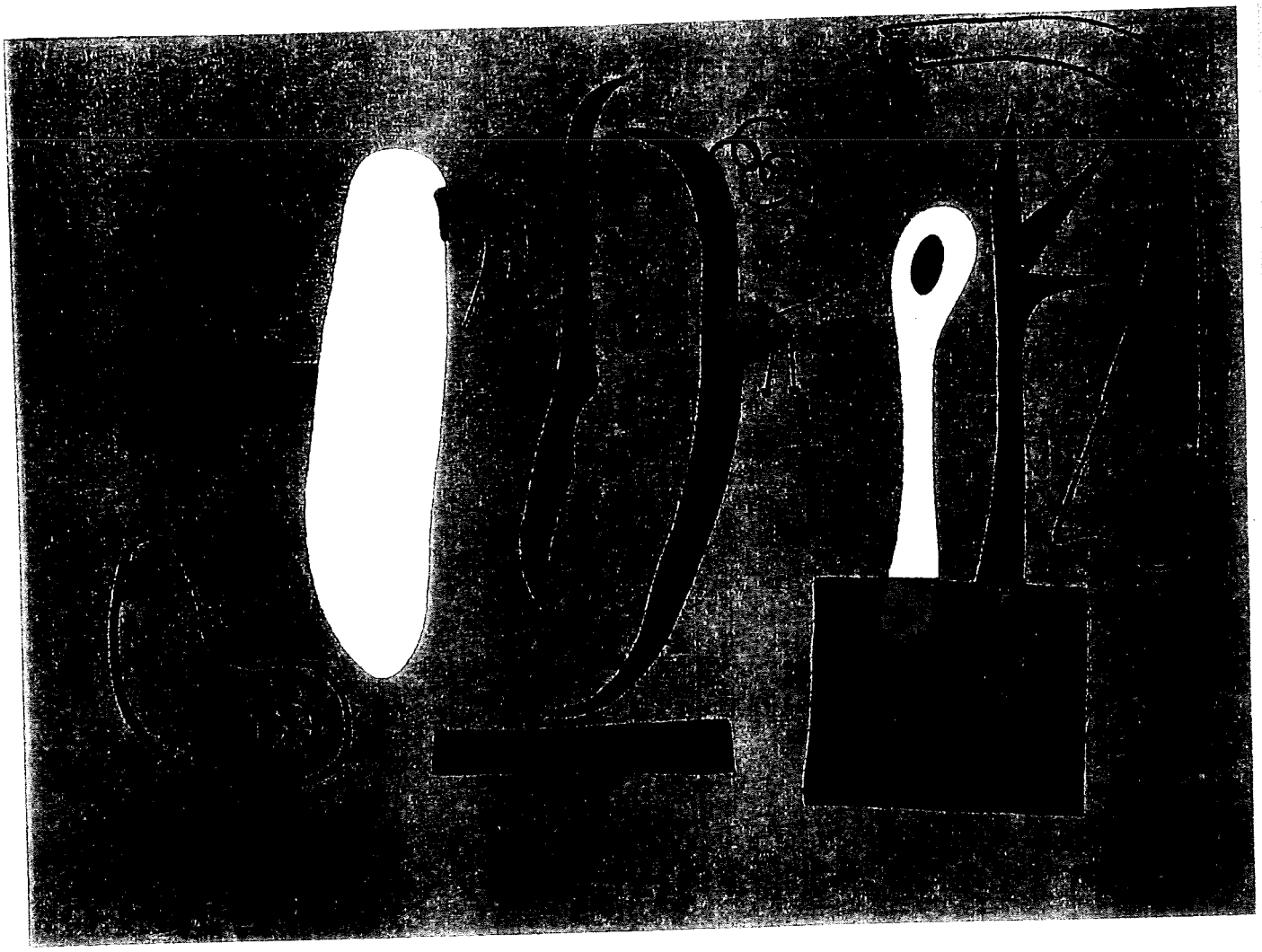


Figure 50 Miró, Joan. Composition, 1933. Oil on canvas (97 x 130 cm). Musée d'Art Moderne de la Communauté Urbaine de Lille, Villeneuve-d'Ascq

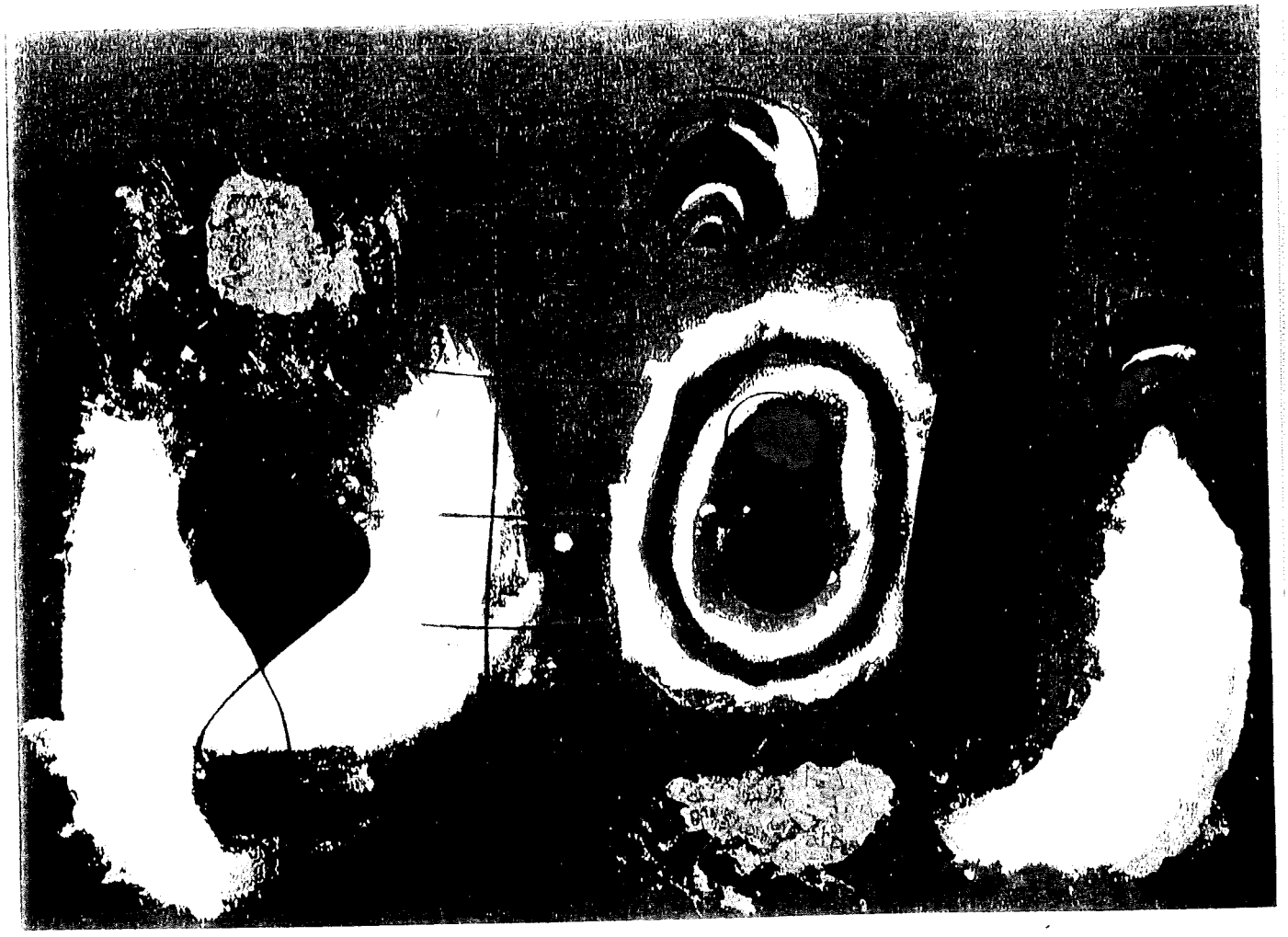


Figure 51 Miró, Joan. Painting on Masonite, 1936. Oil, casein, tar and sand on masonite (78 x 108 cm). Joan Miró family succession

Figure 52 Miró, Joan. A Star Caresses the Breast of a Negress (Painting Poem), 1938. Oil on canvas (129.5 x 194.3 cm). Tate Gallery, London

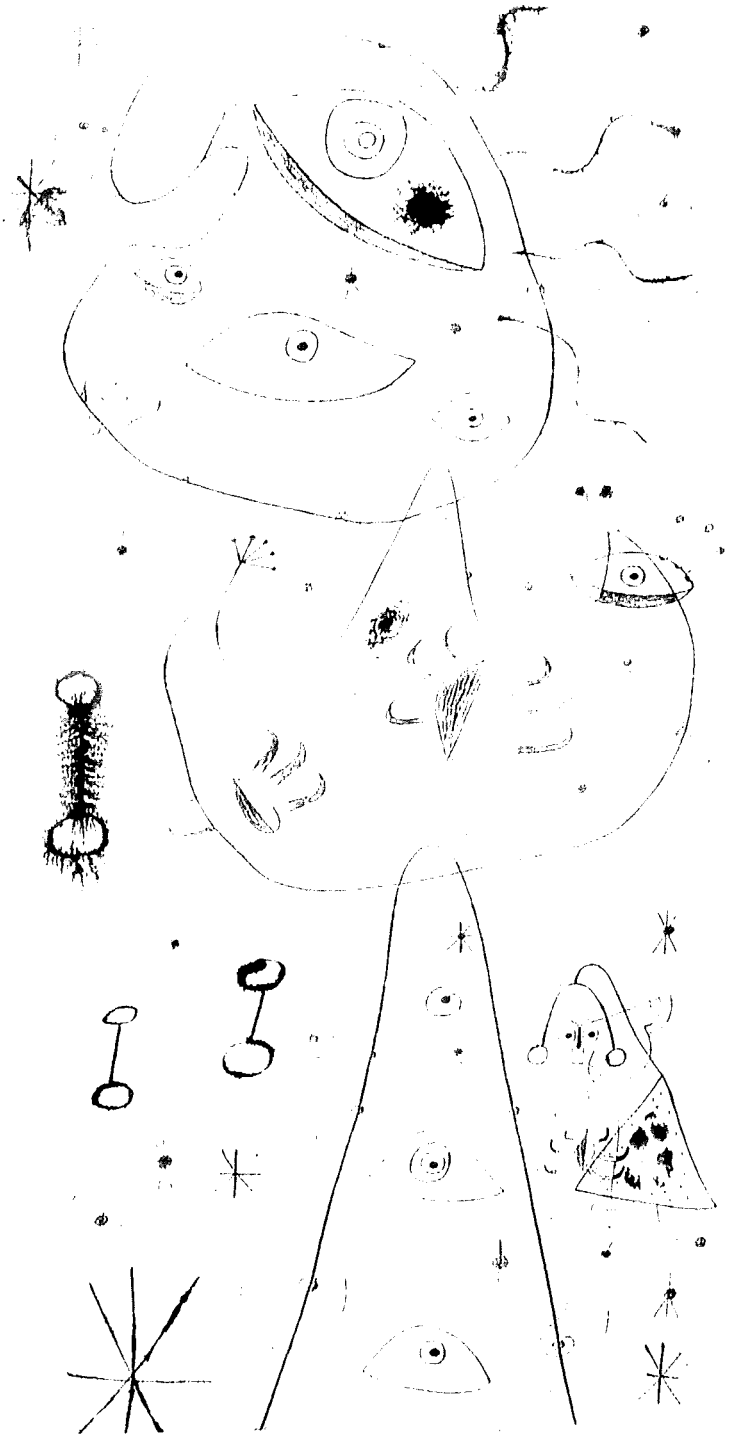


Figure 53 Miró, Joan. Woman, Bird, Stars, 1942. Gouache and crayon on paper (90 x 43 cm). Joan Miró family succession

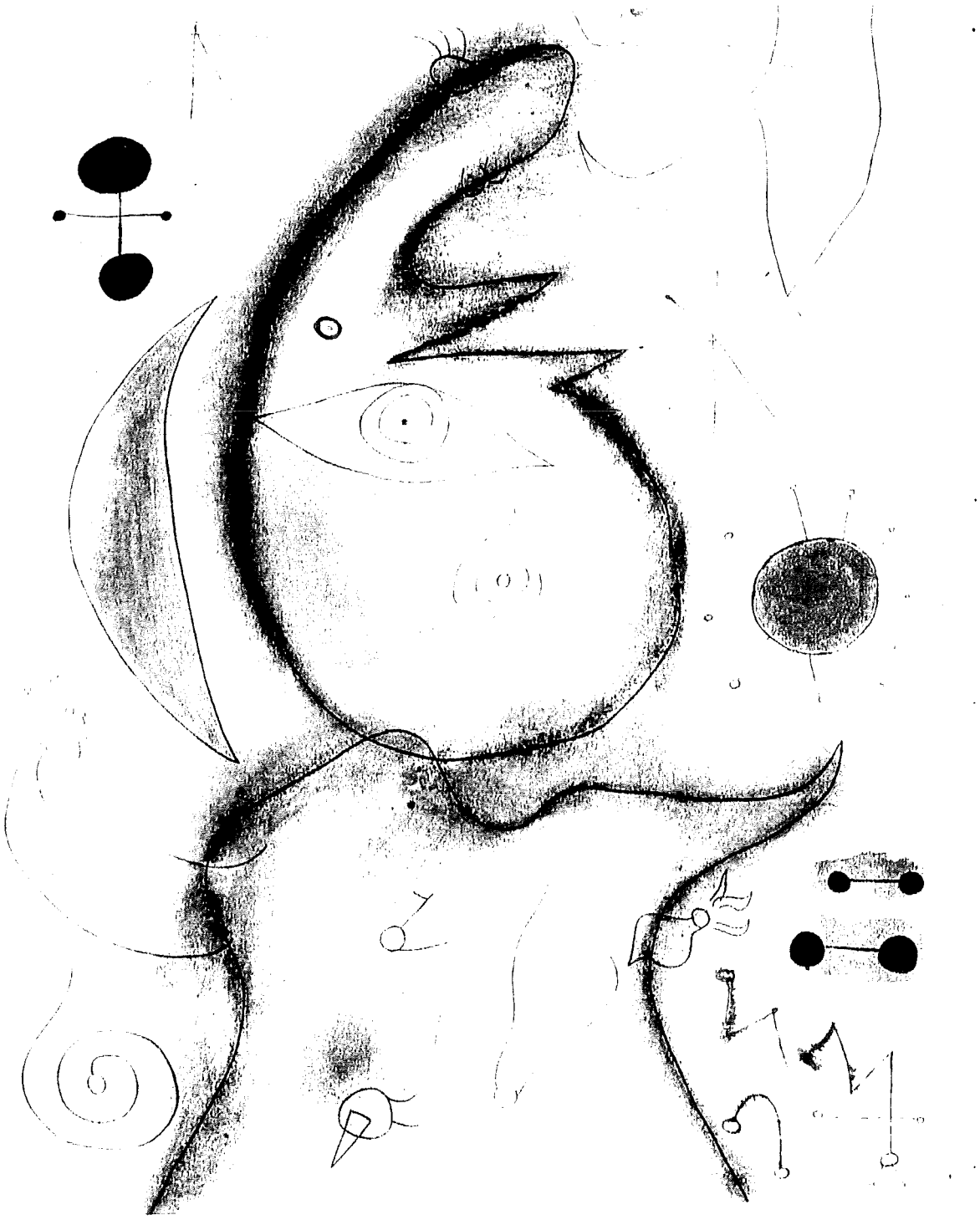


Figure 54 Miró, Joan. Women Facing the Sun, 1942. Pencil, crayon, gouache and pastel on paper (110.5 x 79.5 cm). Joan Miró family succession

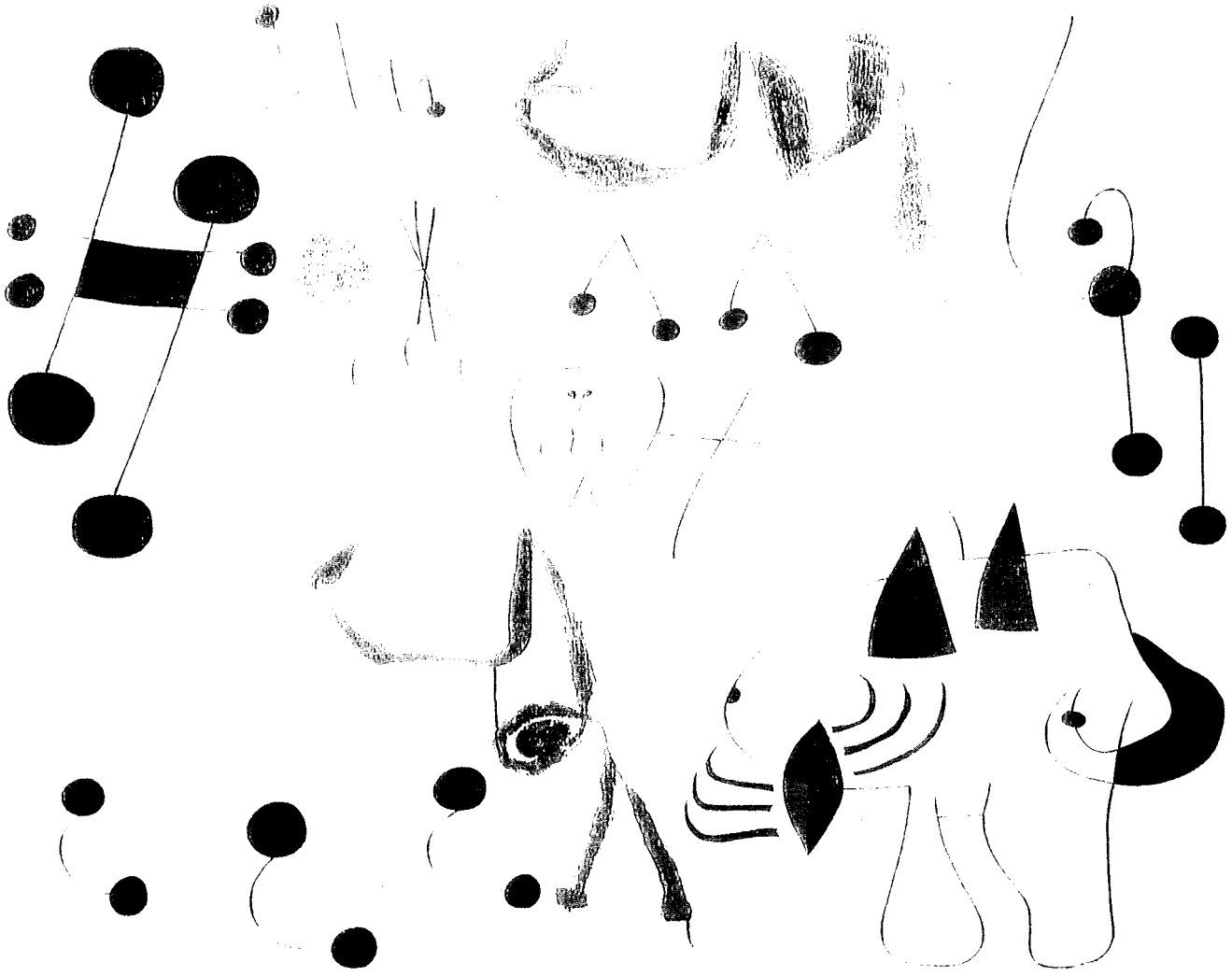


Figure 55 Miró, Joan. Woman Dreaming of Escape, 1945. Oil on canvas (130.3 x 162.5 cm). Fundació Joan Miró, Barcelona

Figure 56 Miró, Joan. Angry Characters, 1949. Oil on canvas (81 x 100 cm). Henie-Onstad Art Centre, Hovikodden

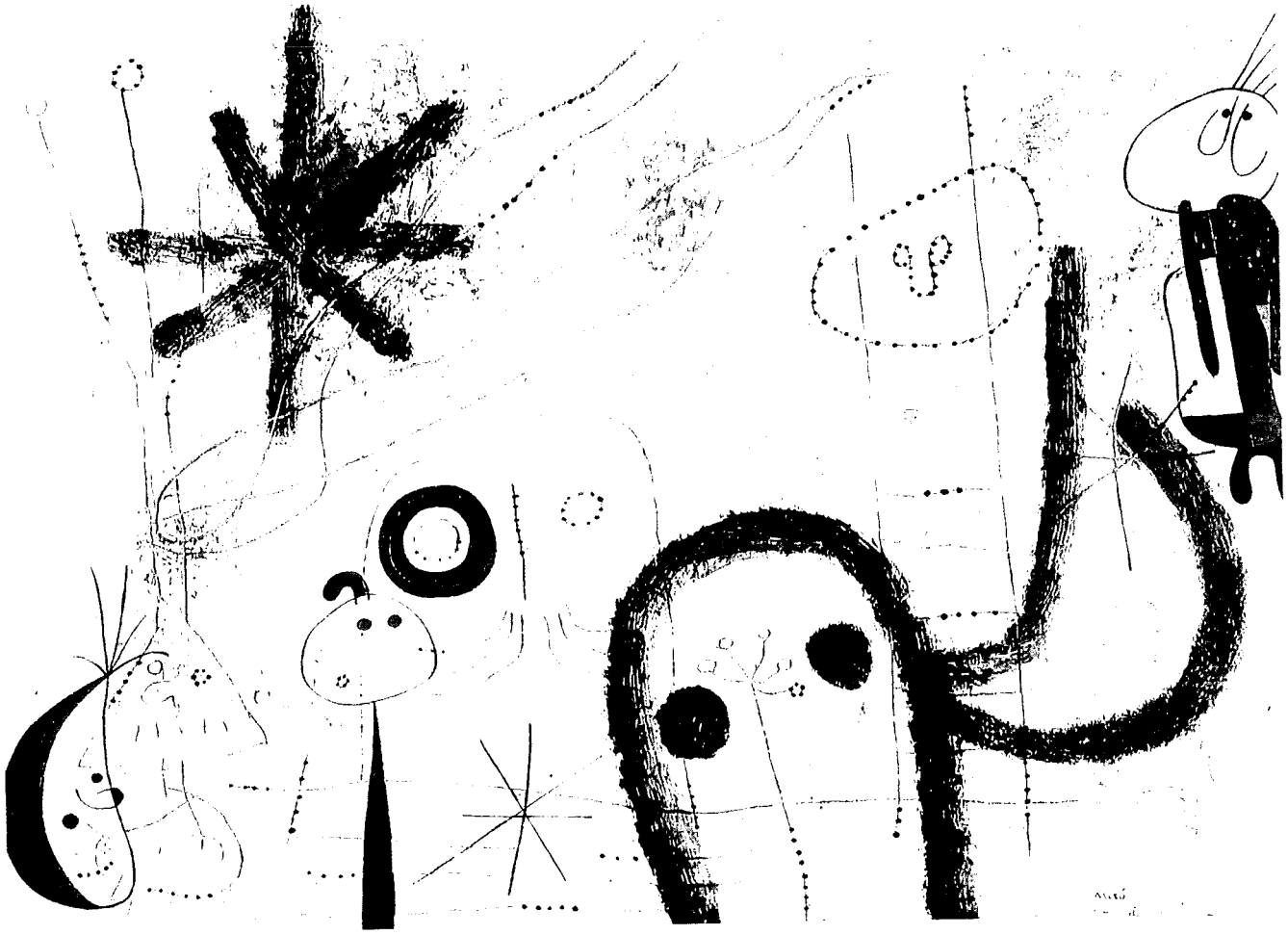


Figure 57 Miró, Joan. Sunburst Wounds the Tardy Star, 1951. Oil and casein on canvas (60 x 81 cm). Kronenhalle collection

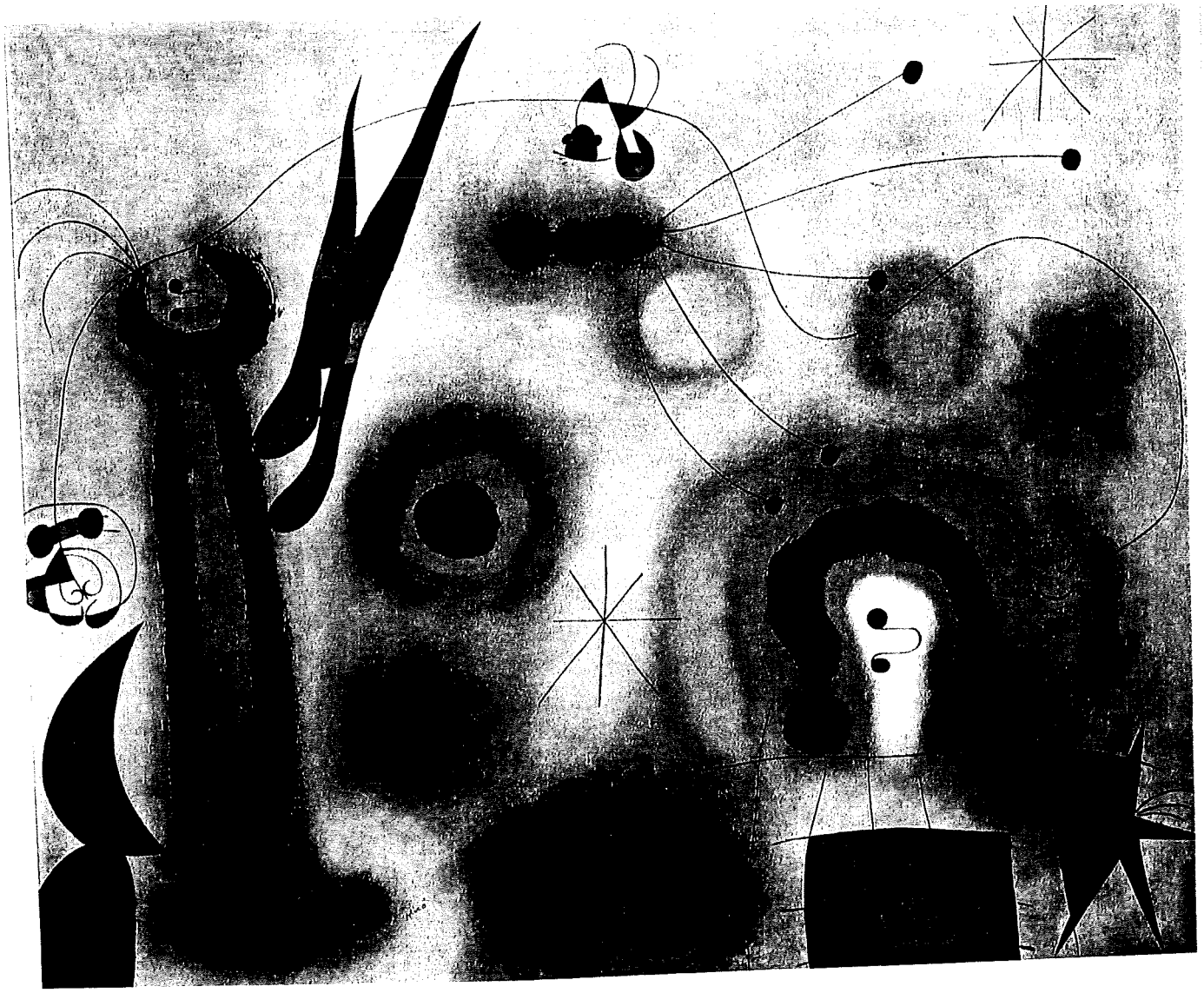


Figure 58 Miró, Joan. Dragonfly with Red-Tipped Wings in Pursuit of a Serpent Spiralling Towards a Comet, 1951. Oil on canvas (81 x 100 cm). Centro de Arte Reina Sofia, Museo Nacional del Prado, Madrid

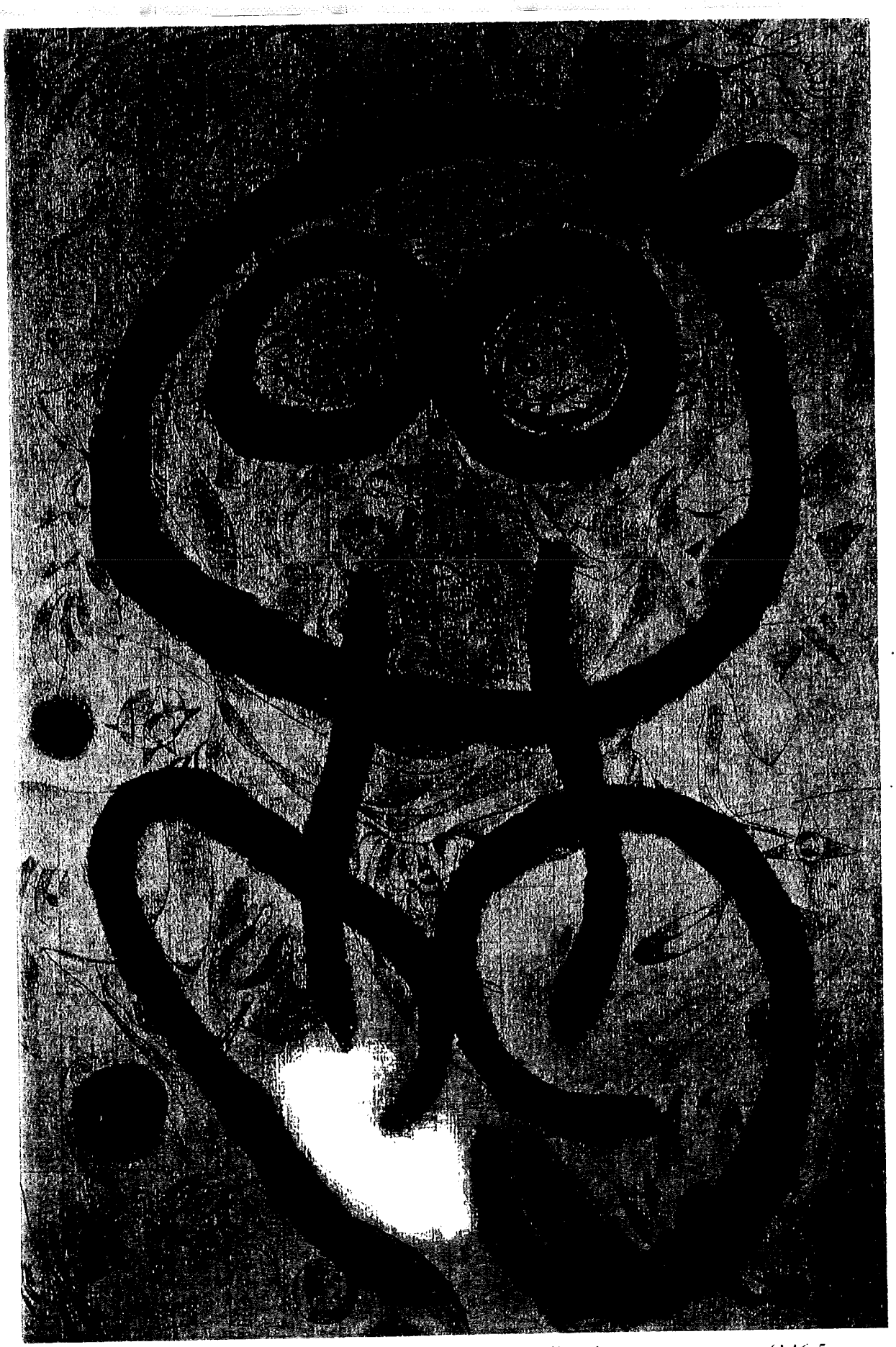


Figure 59 Miró, Joan. Self-Portrait, 1937-1960. Oil and crayon on canvas (146.5 x 97 cm). Fundació Joan Miró, Barcelona

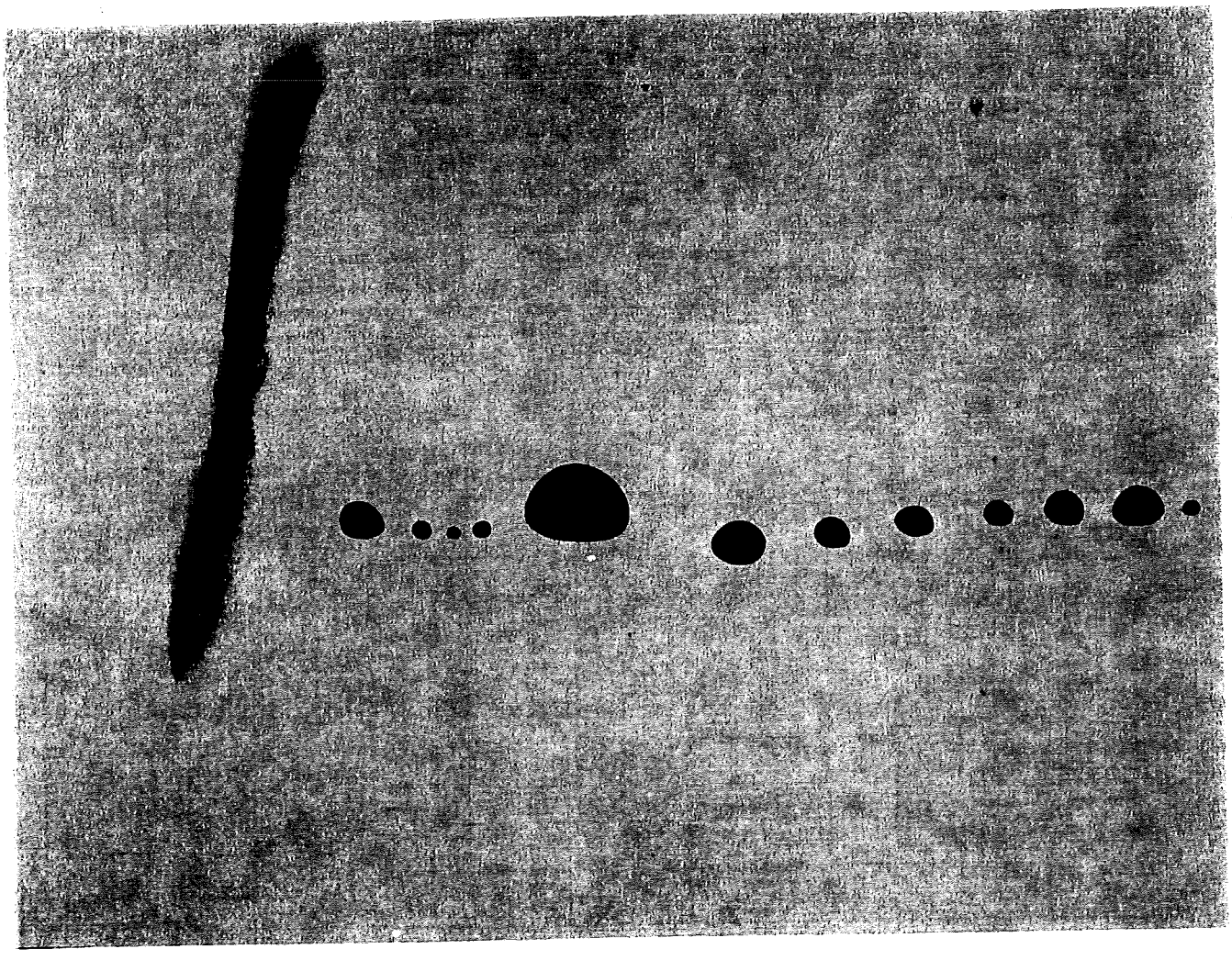


Figure 60 Miró, Joan. Blue II, 1961. Oil on canvas (270 x 355 cm). Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris

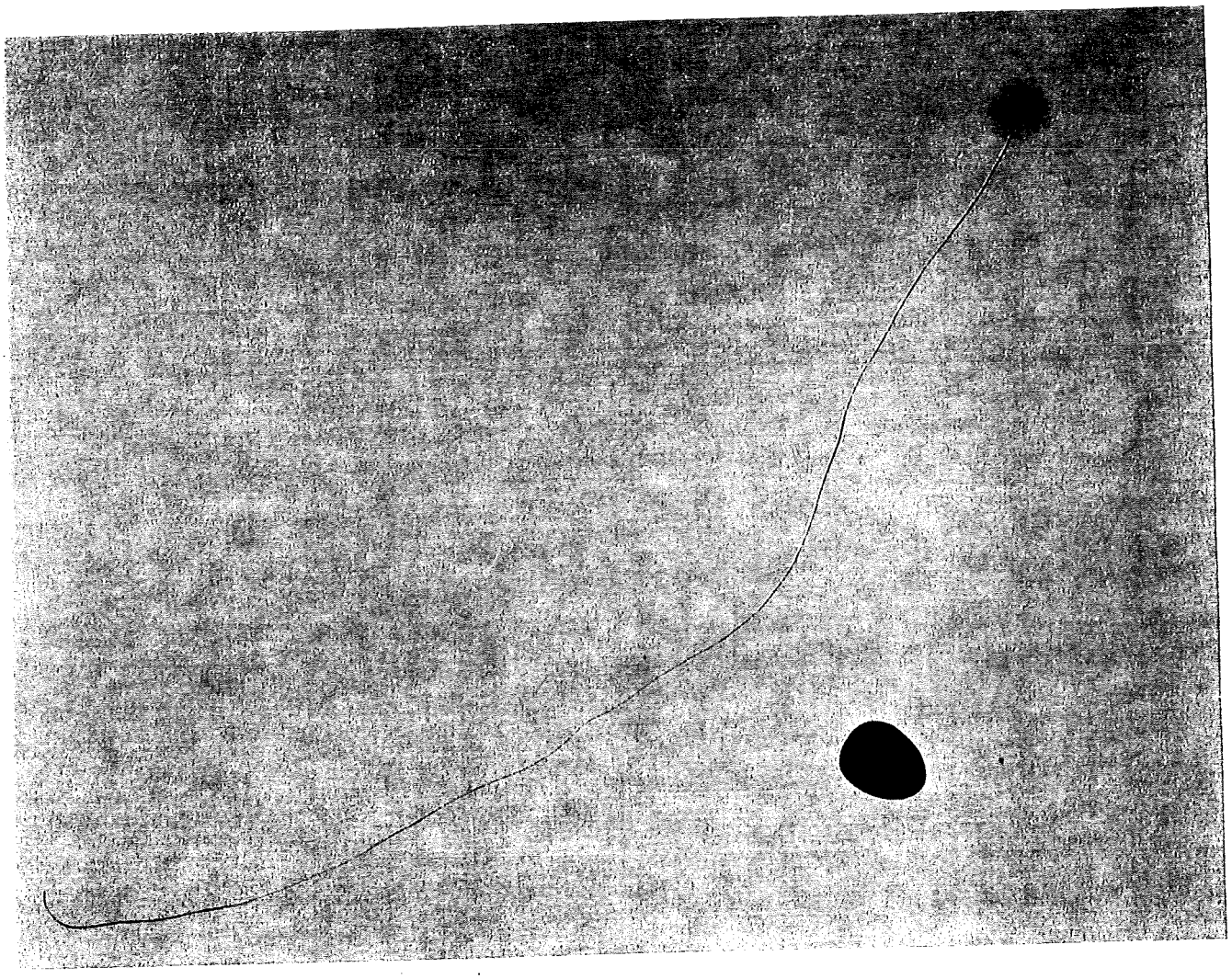


Figure 61 Miró, Joan. Blue III, 1961. Oil on canvas (268 x 349 cm). Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris

Figure 62 Miró, Joan. Woman III, 1965. Oil and acrylic on canvas (115.9 x 81 cm). Fundació Joan Miró, Barcelona

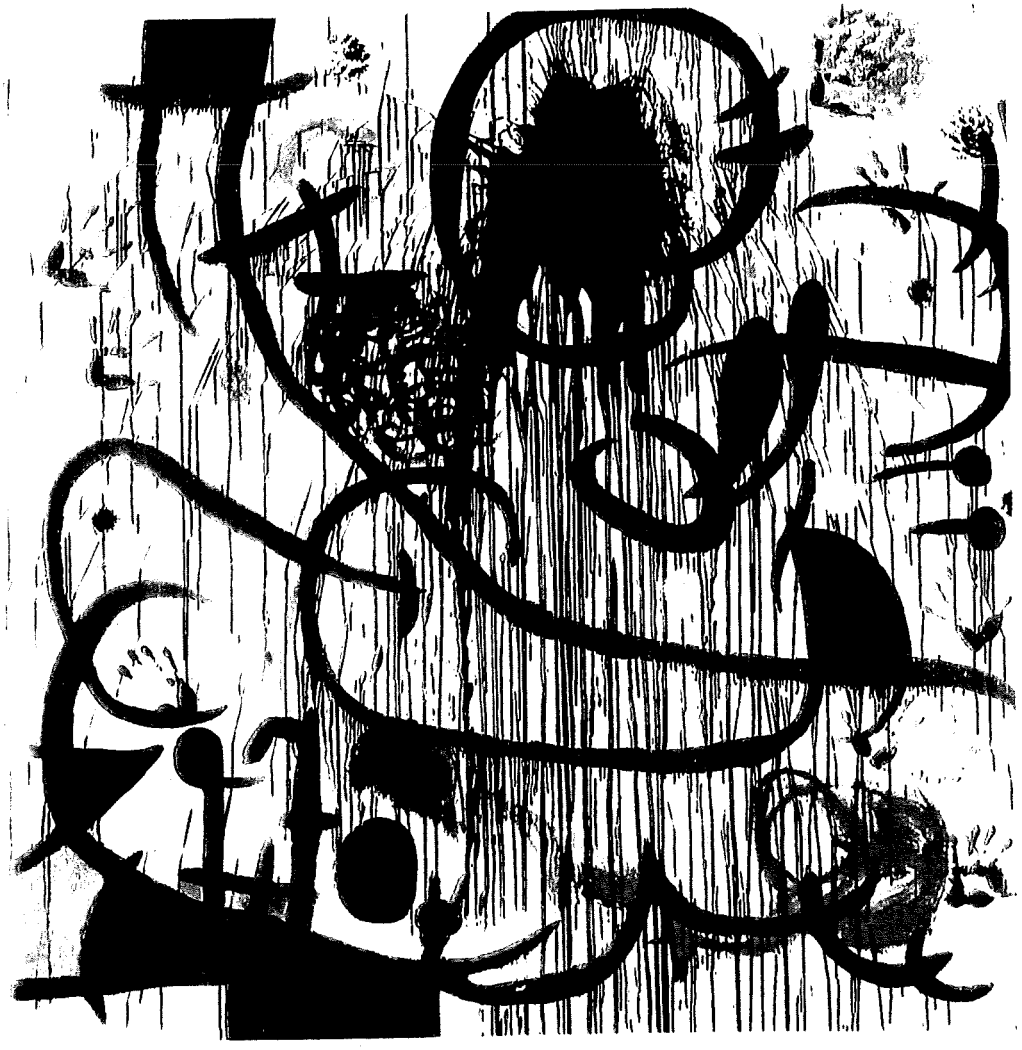


Figure 63 Miró, Joan. May 1968, 1973. Acrylic on canvas (200 x 200 cm). Fundació Joan Miró, Barcelona

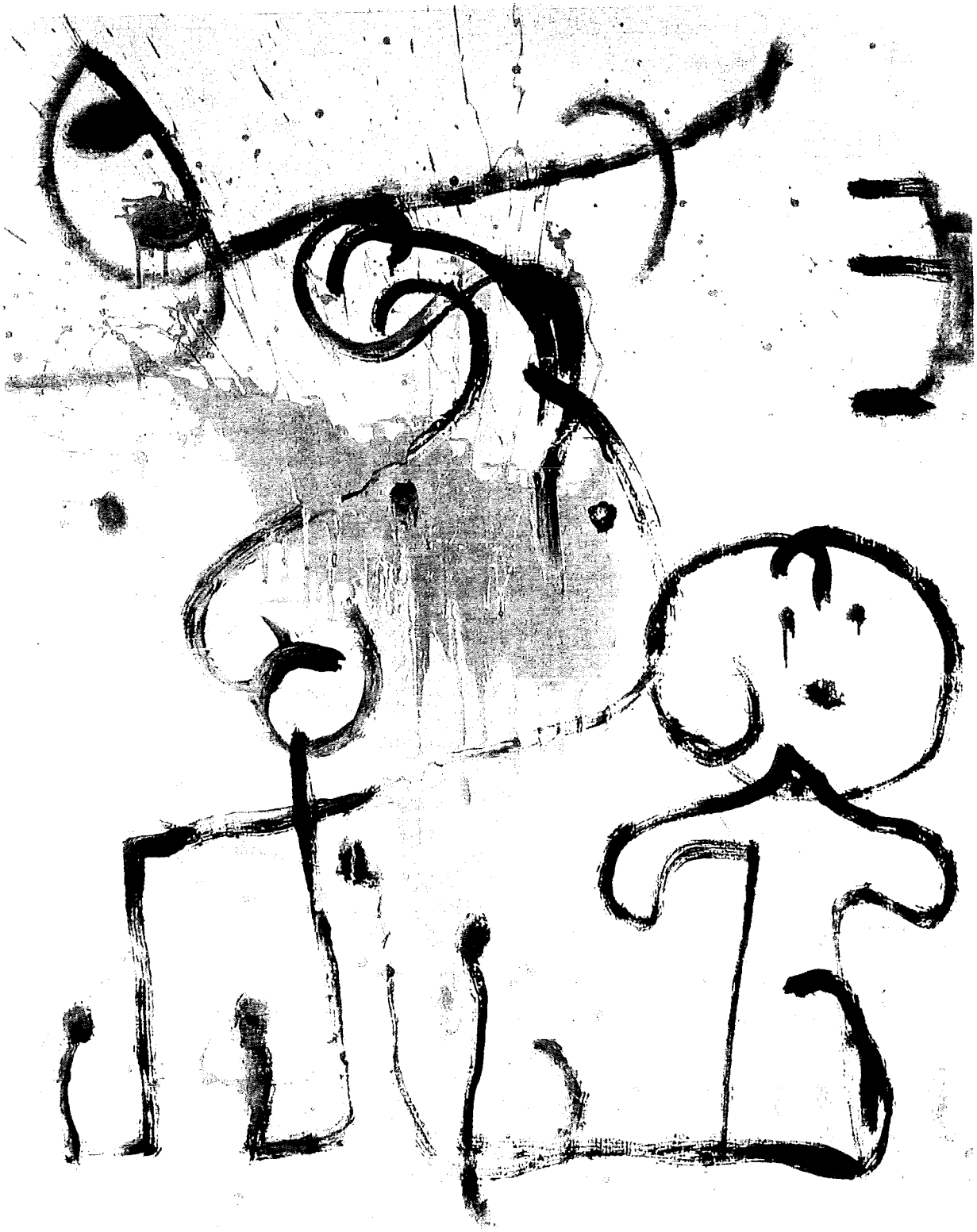


Figure 64 Miró, Joan. Untitled, 1973-1978. Acrylic on canvas (161 x 130 cm). Fundació Pilar i Joan Miró, Palma de Mallorca

Figure 65 Miró, Joan. Untitled, 1978. Oil on canvas (91.5 x 72.5 cm). Fundació Pilar i Joan Miró, Palma de Mallorca

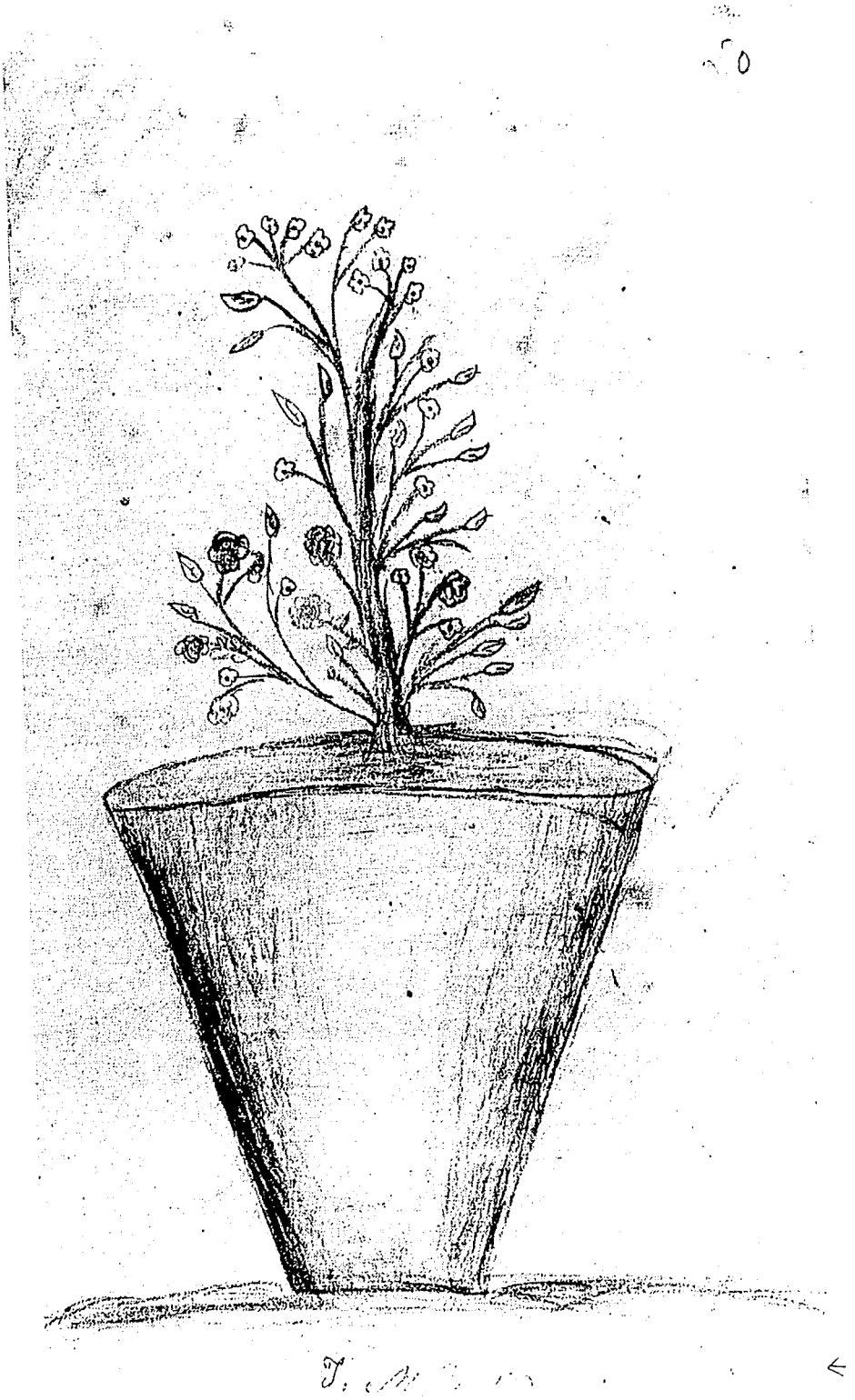


Figure 66 Miró, Joan. Flower Pot with Flowers, 1901. Pencil on paper (21.1 x 12 cm). Fundació Joan Miró, Barcelona

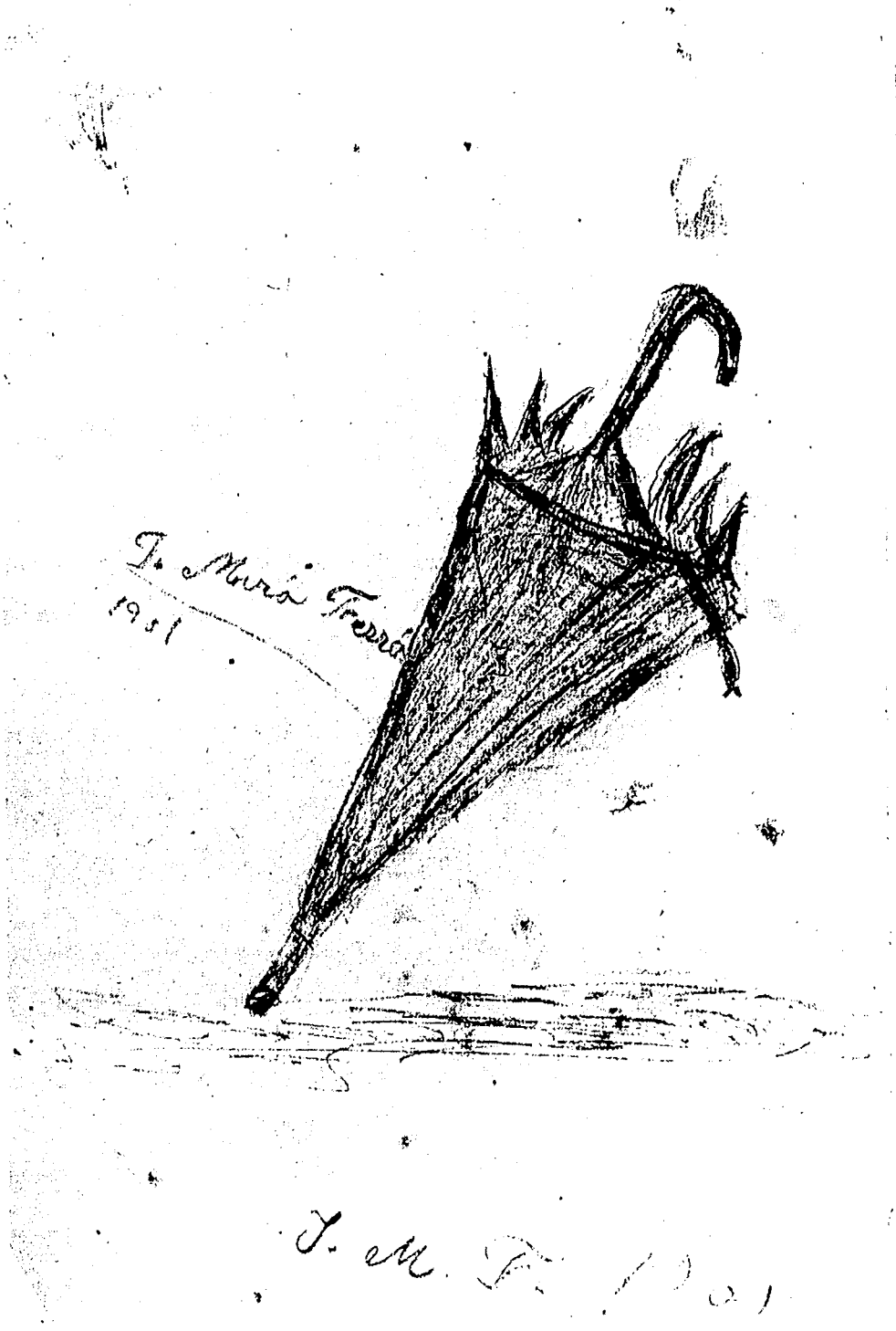


Figure 67 Miró, Joan. Umbrella, 1901. Pencil on paper (18.5 x 11.6 cm). Fundació Joan Miró, Barcelona

Figure 68 Miró, Joan. Pedicure, 1901. Coloured pencil, watercolour and ink on paper (11.6 x 17.7 cm). Fundació Joan Miró, Barcelona

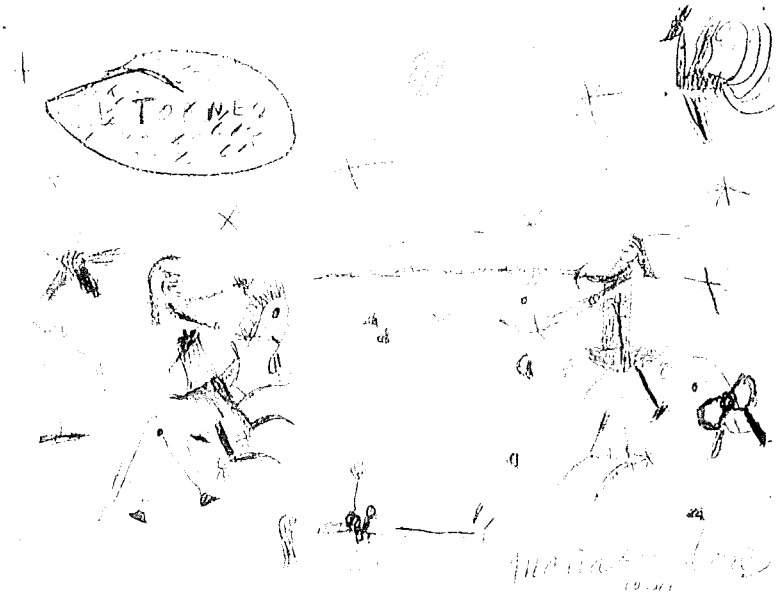


Figure 69 Miró, Maria Dolors. Untitled (El Torneo), 1941. Pencil and crayon on paper (21.3 x 27.1 cm). Mrs Dolors Miró

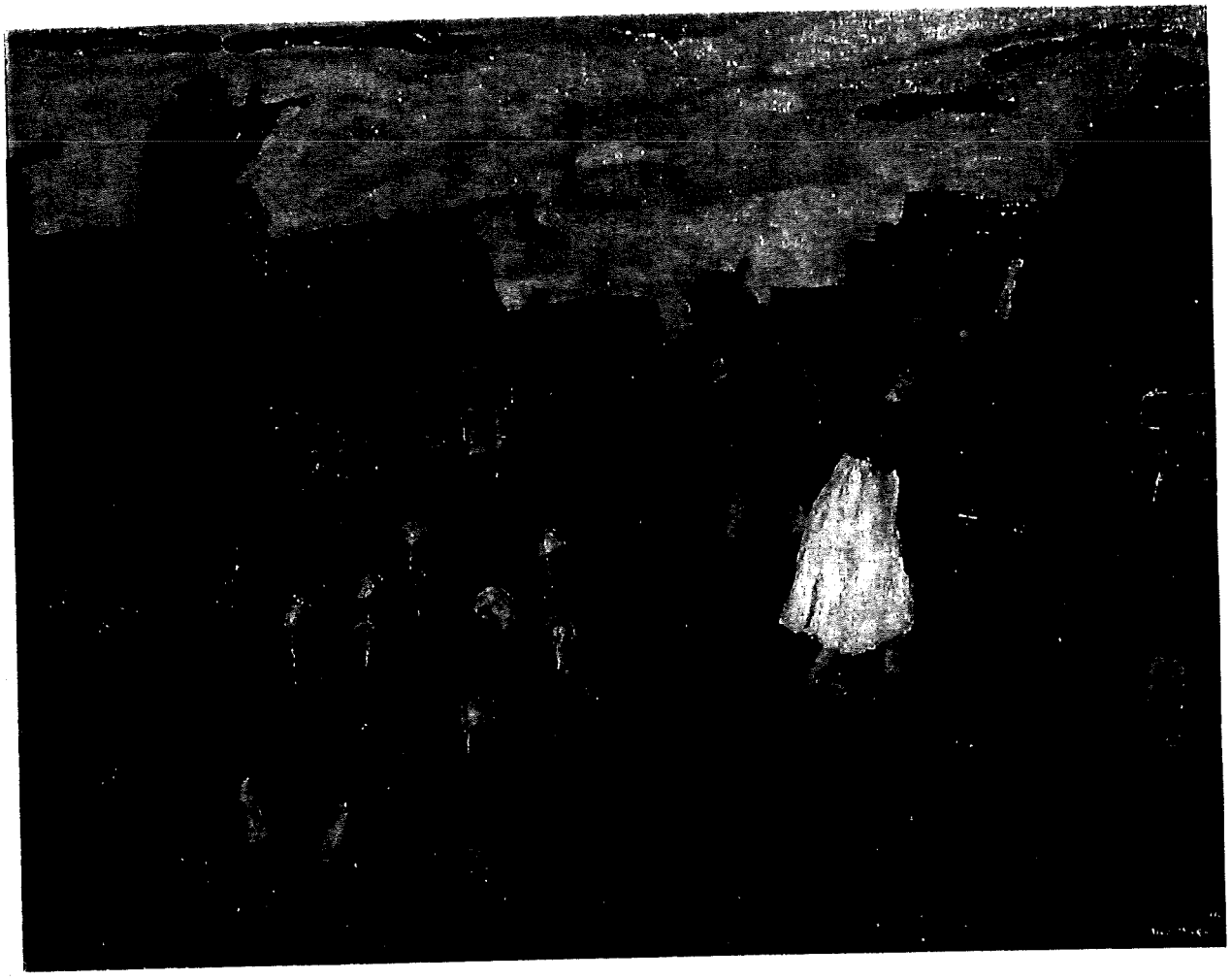


Figure 70 Chagall, Marc. The Dead Man, c. 1908. Oil on canvas (68.2 x 86 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Figure 71 Chagall, Marc. The Fiddler, 1912-13. Oil on canvas (188 x 158 cm). Stedelijk Museum, Amsterdam

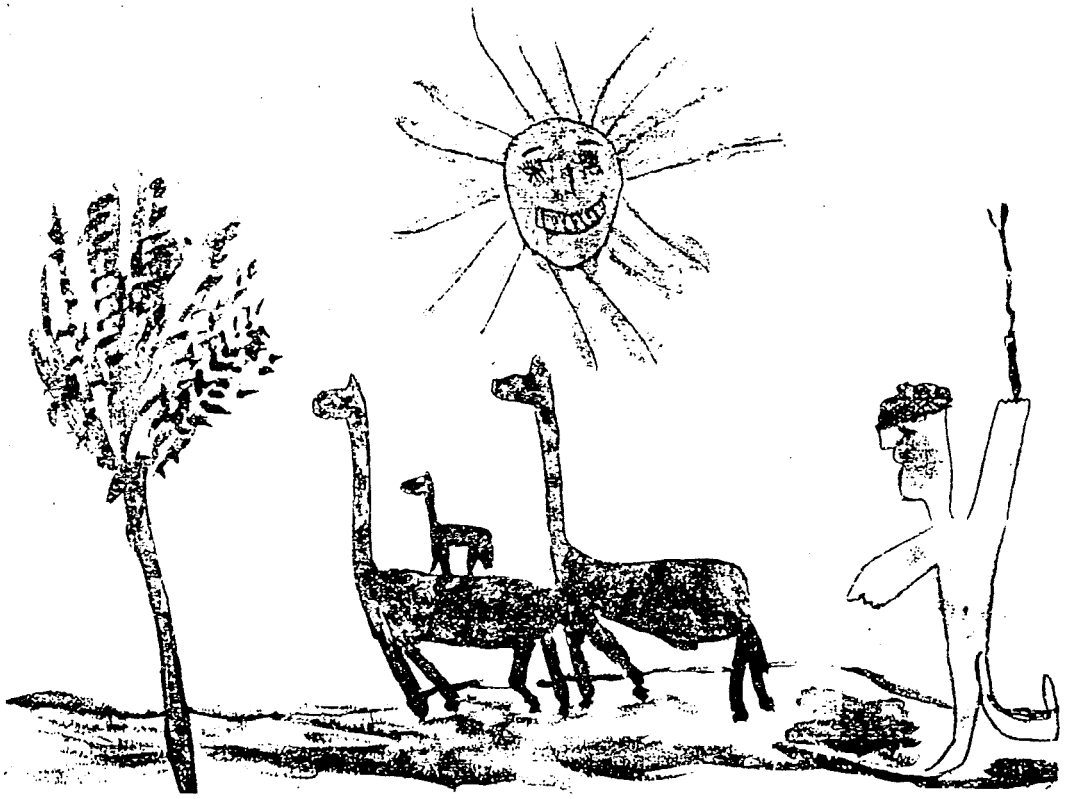
Figure 72 Chagall, Marc. I and the Village, 1911. Oil on canvas (192.1 x 151.4 cm). Museum of Modern Art, New York

Figure 73 Chagall, Marc. To Russia, Asses and Others, 1911-12. Oil on canvas (157 x 122 cm). Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Figure 74 Chagall, Marc. Pregnant Woman (Maternity), 1913. Oil on canvas (194 x 114.9 cm). Stedelijk Museum, Amsterdam

Figure 75 Chagall, Marc. Self-Portrait with Seven Fingers, 1912-13. Oil on canvas (126 x 107 cm). Stedelijk Museum, Amsterdam

Figure 76 Icon, c. 12th Century. Tempera on panel (194 x 120 cm). Tretyakov Gallery, Moscow



LILI MASSON (9 ANS), AQUARELLE : « PAUVRE GIRAFE ».

Figure 77 Illustration from L'Art Primitif (watercolour by Lili Masson, age 9)

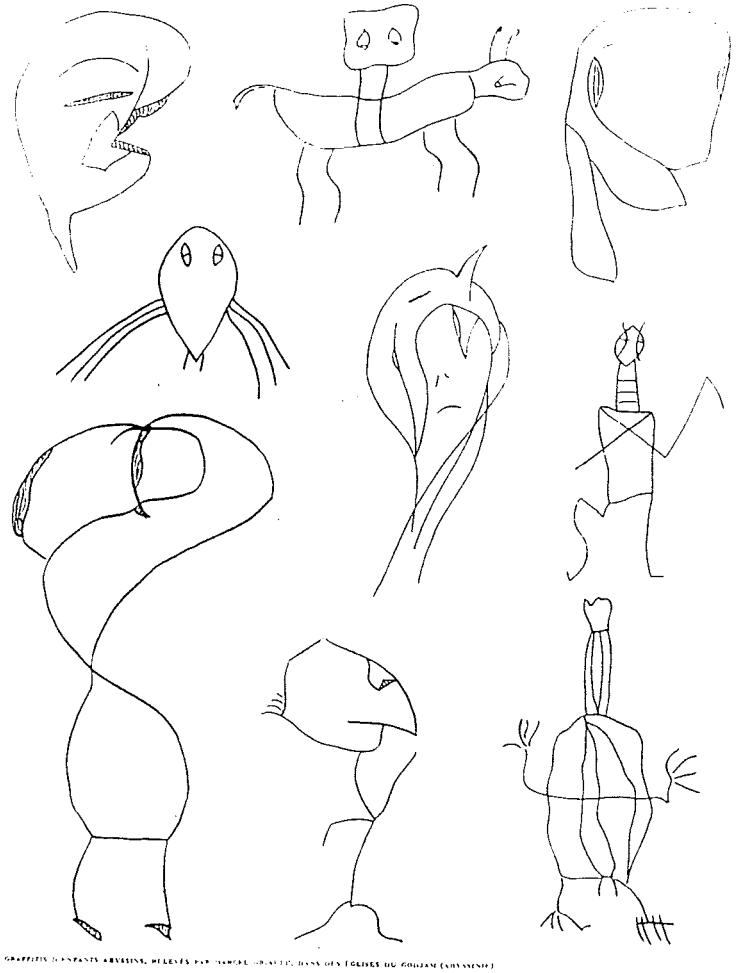


Figure 78 Illustration from L'Art Primitif (reproductions of Abyssinian children's drawings, from the walls of churches in Godjam, by Marcel Griaule)

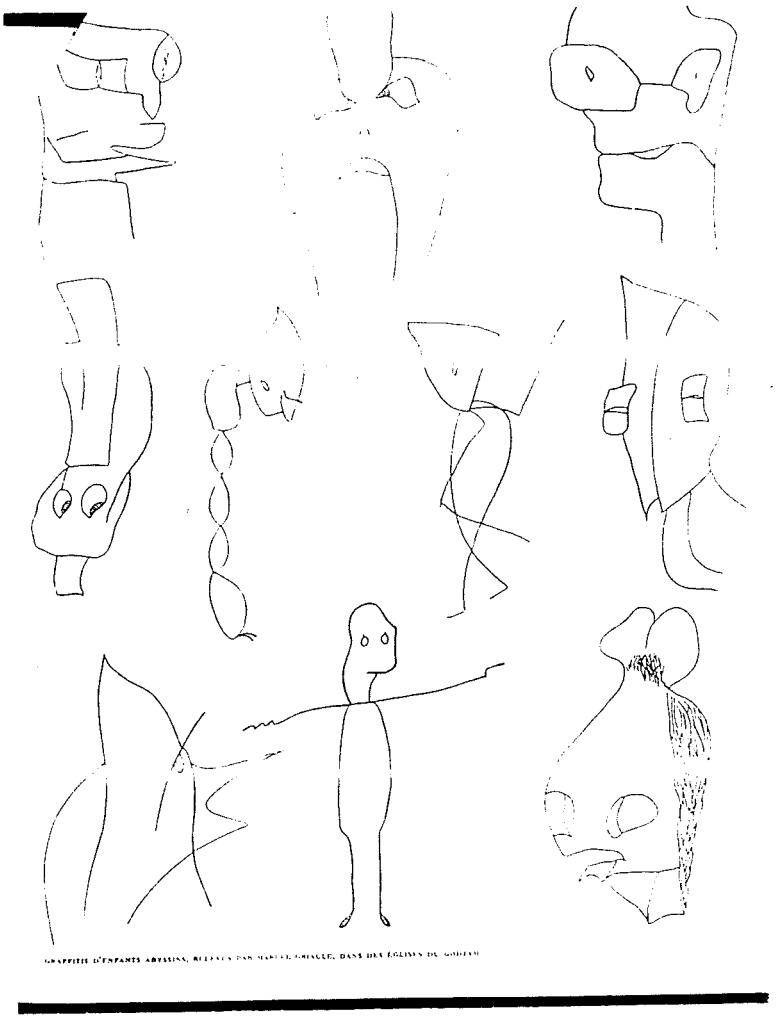


Figure 79 Illustration from L'Art Primitif (reproductions of Abyssinian children's drawings, from the walls of churches in Godjam, by Marcel Griaule)

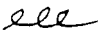
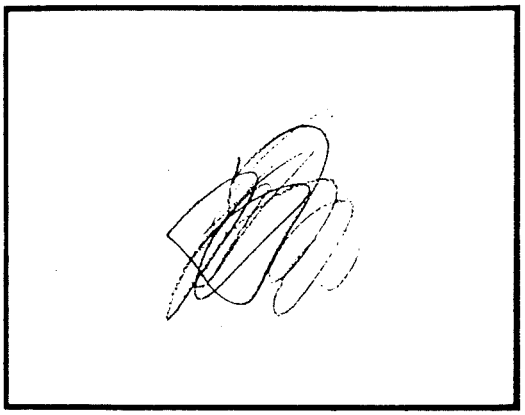
Scribble 1		Dot
Scribble 2		Single vertical line
Scribble 3		Single horizontal line
Scribble 4		Single diagonal line
Scribble 5		Single curved line
Scribble 6		Multiple vertical line
Scribble 7		Multiple horizontal line
Scribble 8		Multiple diagonal line
Scribble 9		Multiple curved line
Scribble 10		Roving open line
Scribble 11		Roving enclosing line
Scribble 12		Zigzag or waving line
Scribble 13		Single loop line
Scribble 14		Multiple loop line
Scribble 15		Spiral line
Scribble 16		Multiple-line overlaid circle
Scribble 17		Multiple-line circumference circle
Scribble 18		Circular line spread out
Scribble 19		Single crossed circle
Scribble 20		Imperfect circle

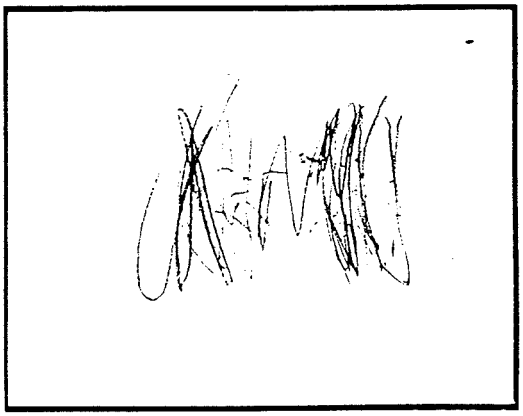
Figure 80 Illustration from Analyzing Children's Art (basic scribbles)

PLACEMENT PATTERN ILLUSTRATIONS

P1, over-all (32 months)

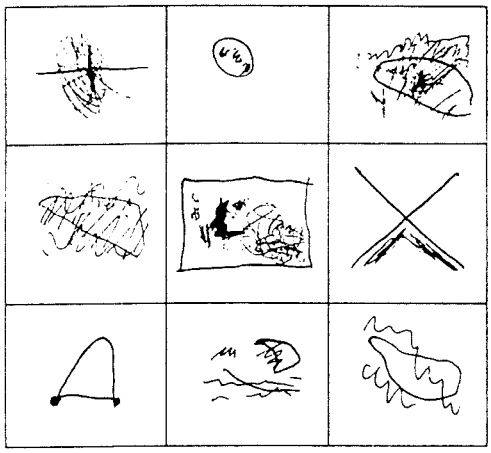


P2, centered (30 months)

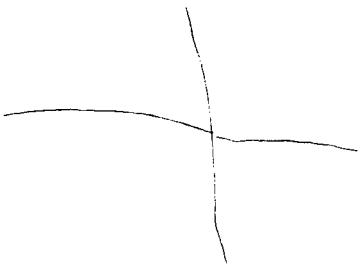


P3, spaced border (30 months)

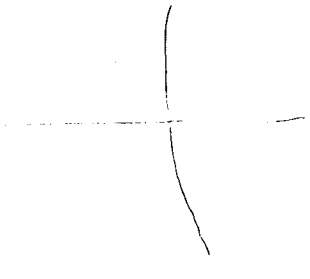
Figure 81 Illustration from Analyzing Children's Art (placement patterns)



Left: Diagrams and Scribbles



Greek cross Diagram, with the vertical cut evenly (36 months)



Greek cross Diagram, with centered crossing (36 month

Figure 32 Illustration from Analyzing Children's Art (diagrams)

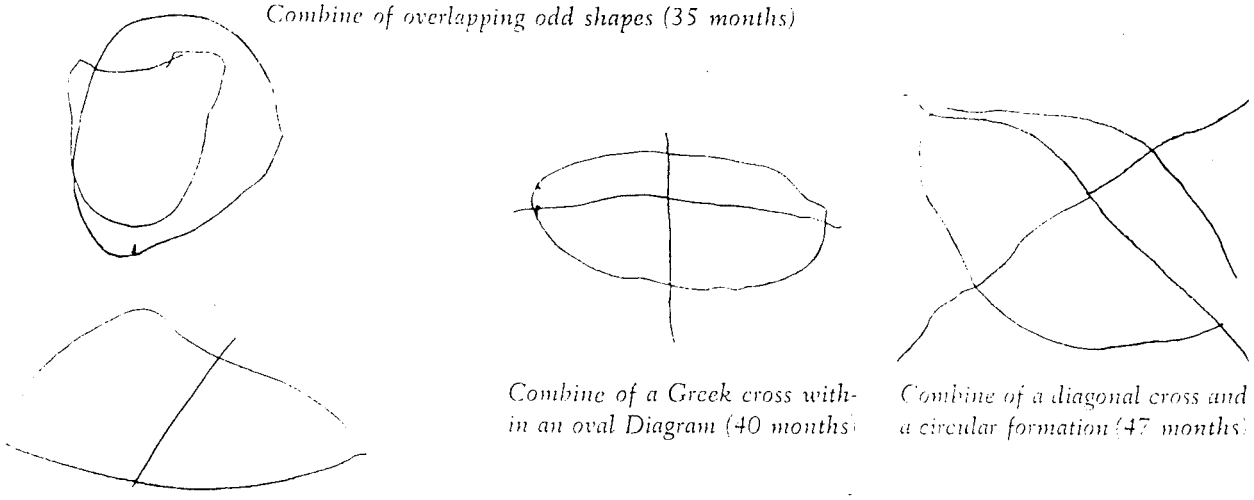
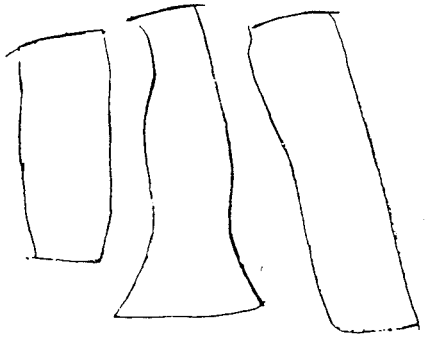
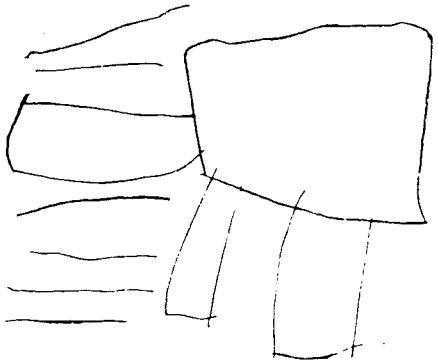


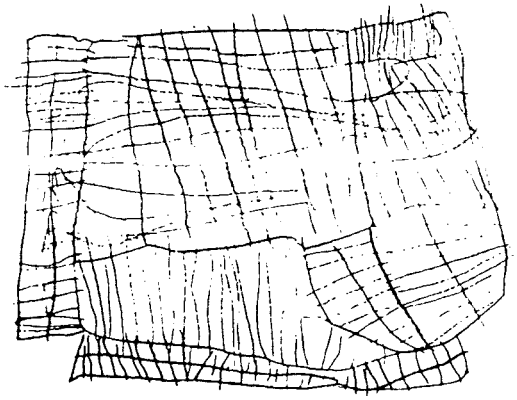
Figure 83 Illustration from Analyzing Children's Art (combines)



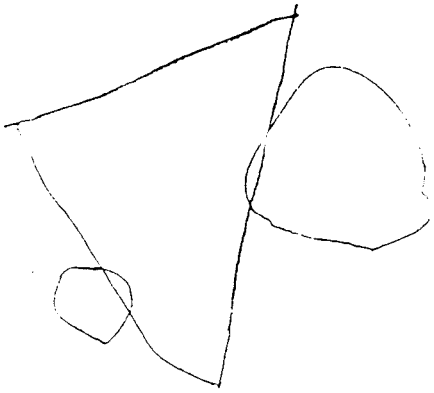
A2, Aggregate made of rectangles (37 months)



A2, Aggregate made of rectangles (41 months)

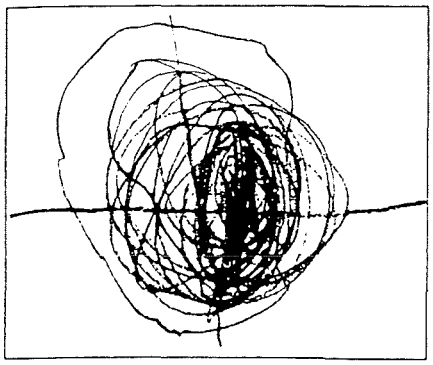


A8, multicrossed Aggregate area (48 months)

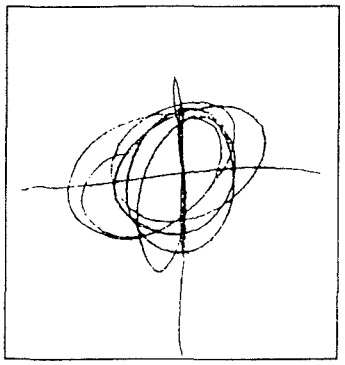


A9, formation of three Diagrams (37 months)

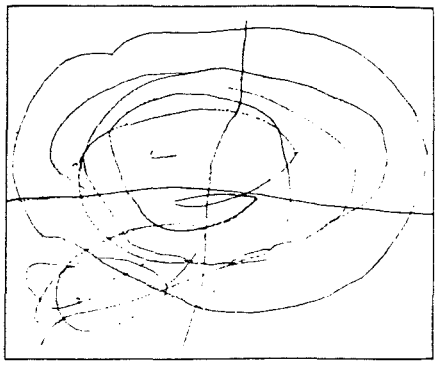
Figure 84 Illustration from Analyzing Children's Art (aggregates)



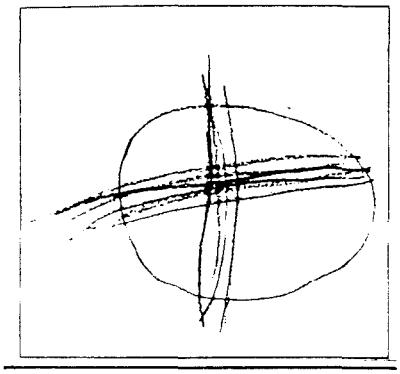
M5, Mandaloid structuring, formed here with a filled-in oval (41 months)



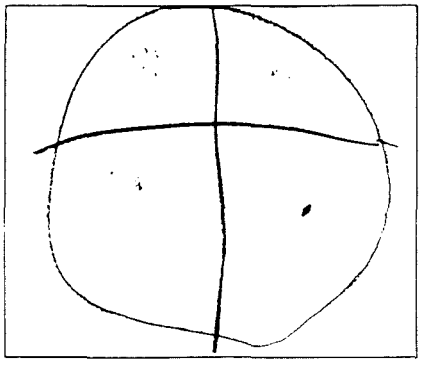
M5, Mandaloid structuring, on a multiple oval (46 months)



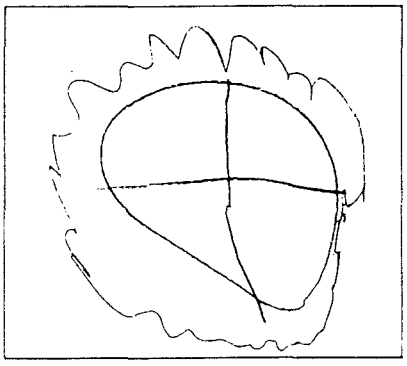
M5, Mandaloid structuring, here made of some concentric ovals (40 months)



M5, Mandaloid structuring, with one oval and crosses (37 months)



M8, cross and oval Mandala, a formation of two Diagrams (37 months)

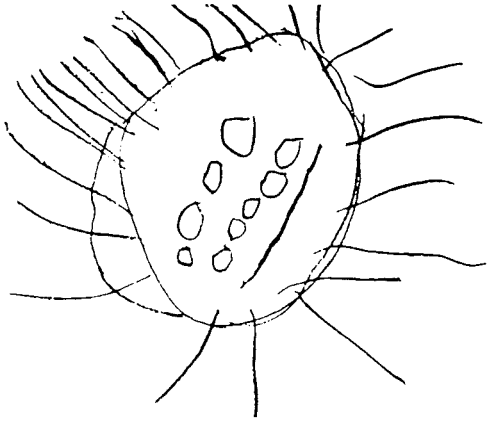


M8, cross and oval Mandala, with an odd shape surrounding it (37 months)

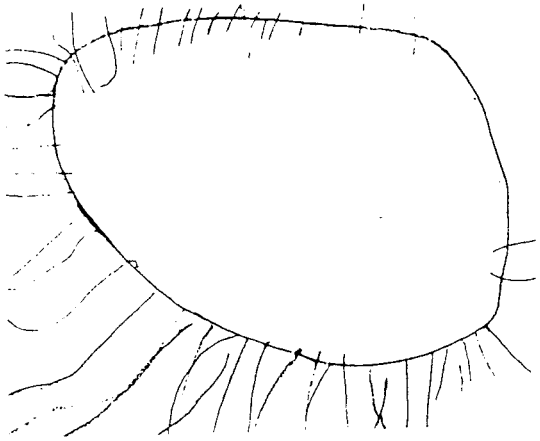
Figure 85 Illustration from Analyzing Children's Art (mandalas and mandaloid structures)

S3, Sun with center marks of lines (38 months)

S3, Sun with center marks extended (39 months)

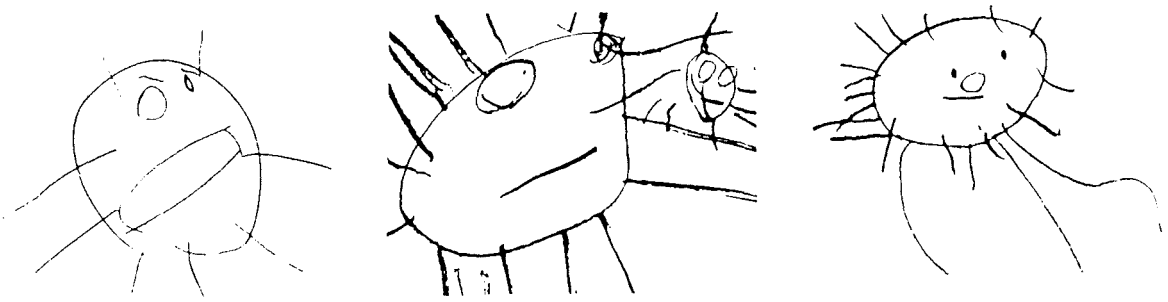


S3, Sun with center marks of ovals (43 months)



S4, clear-center Sun, rays to border (41 months)

Figure 86 Illustration from Analyzing Children's Art (suns)



S5, Sun face image (42 months S5, two Sun faces (42 months S6, Sun Human form (39 months

S6, Sun Humans, with faces, arms, and legs (three and four years)

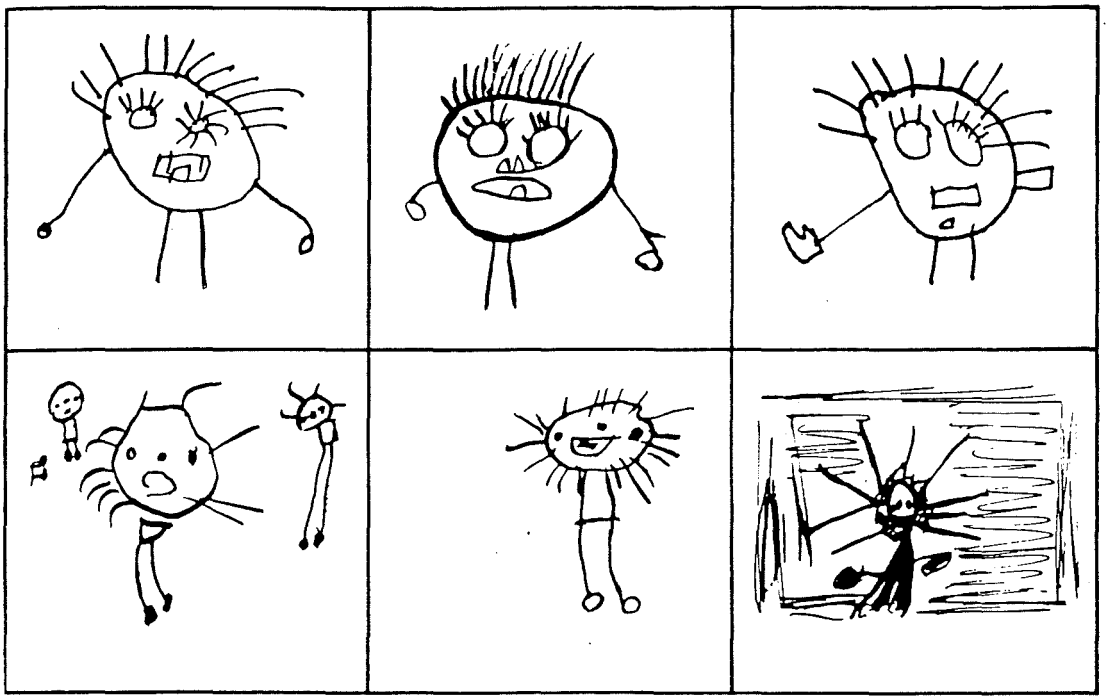
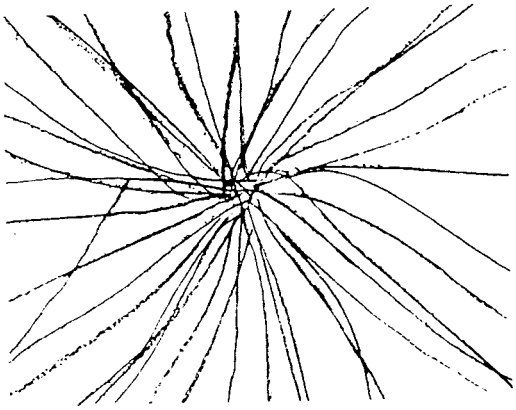
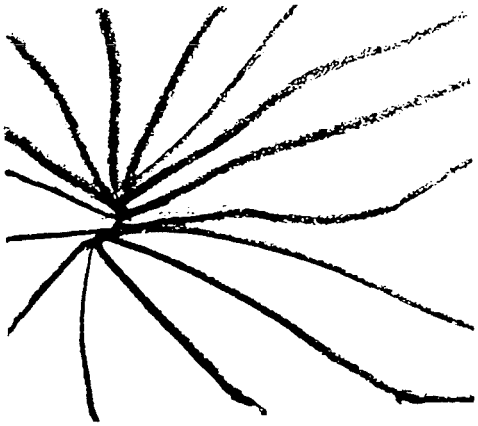


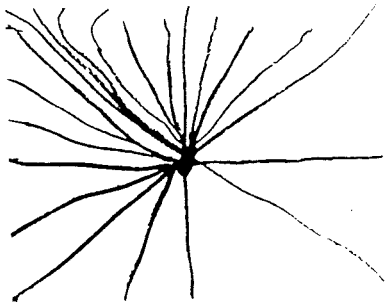
Figure 87 Illustration from Analyzing Children's Art (sun face images and sun human forms)



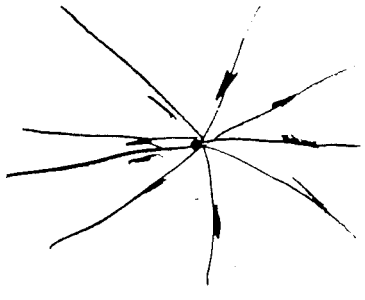
R5, complete Radial formation (four years)



R5, complete Radial image (five years)

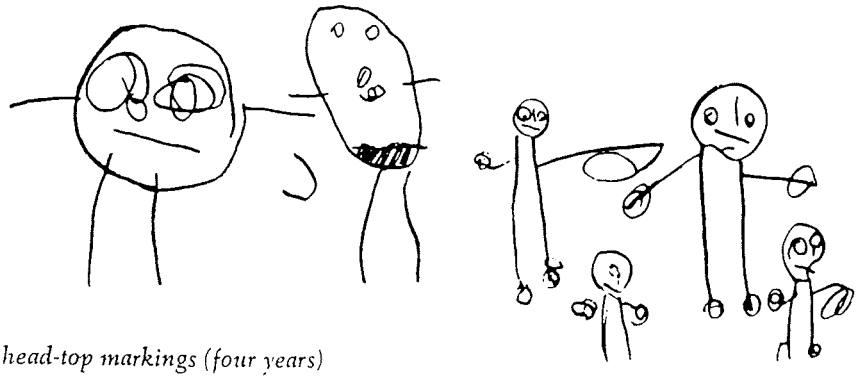


R5, from two crosses (five years)



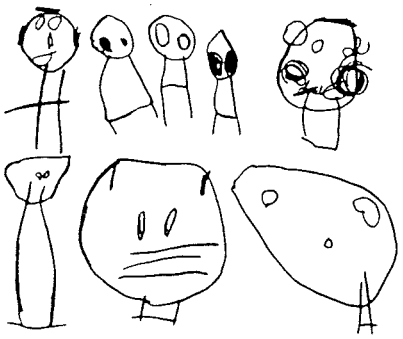
R5, with added lines (five ye

Figure 88 Illustration from Analyzing Children's Art (radials)

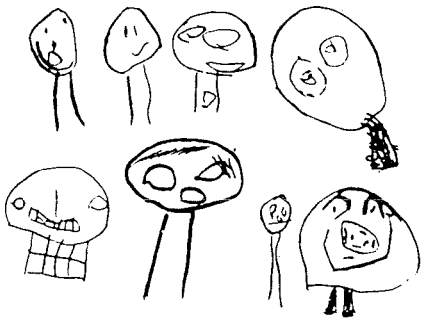


H4. Humans without head-top markings (four years)

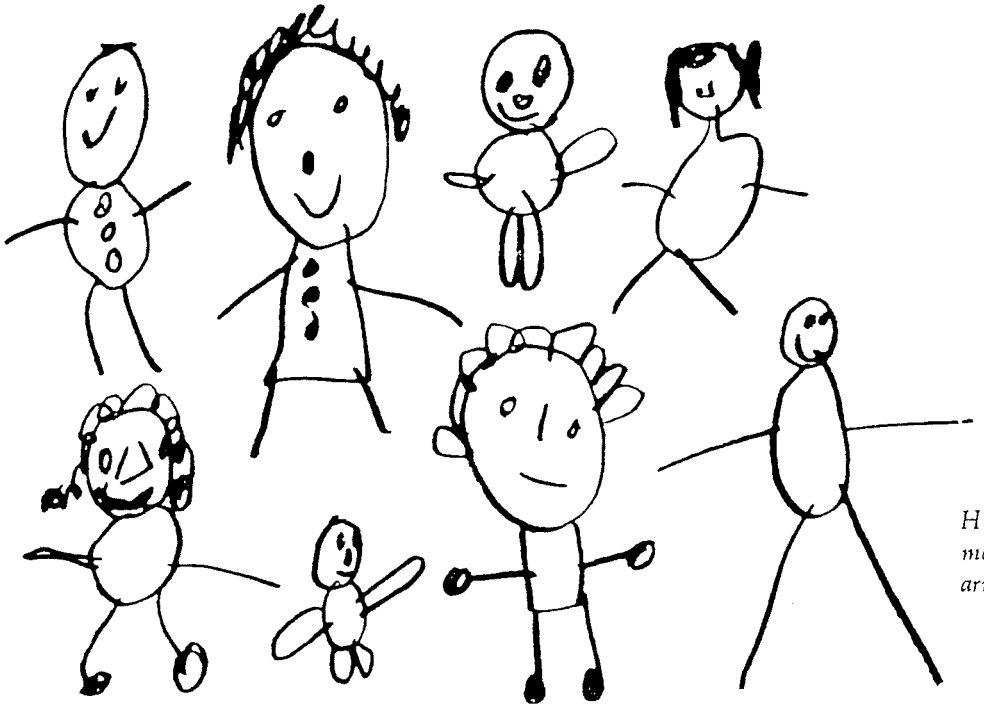
H5, armless Humans, here shown with head-top markings (four years)



H5, armless Humans, with torsos defined by horizontals (four years)

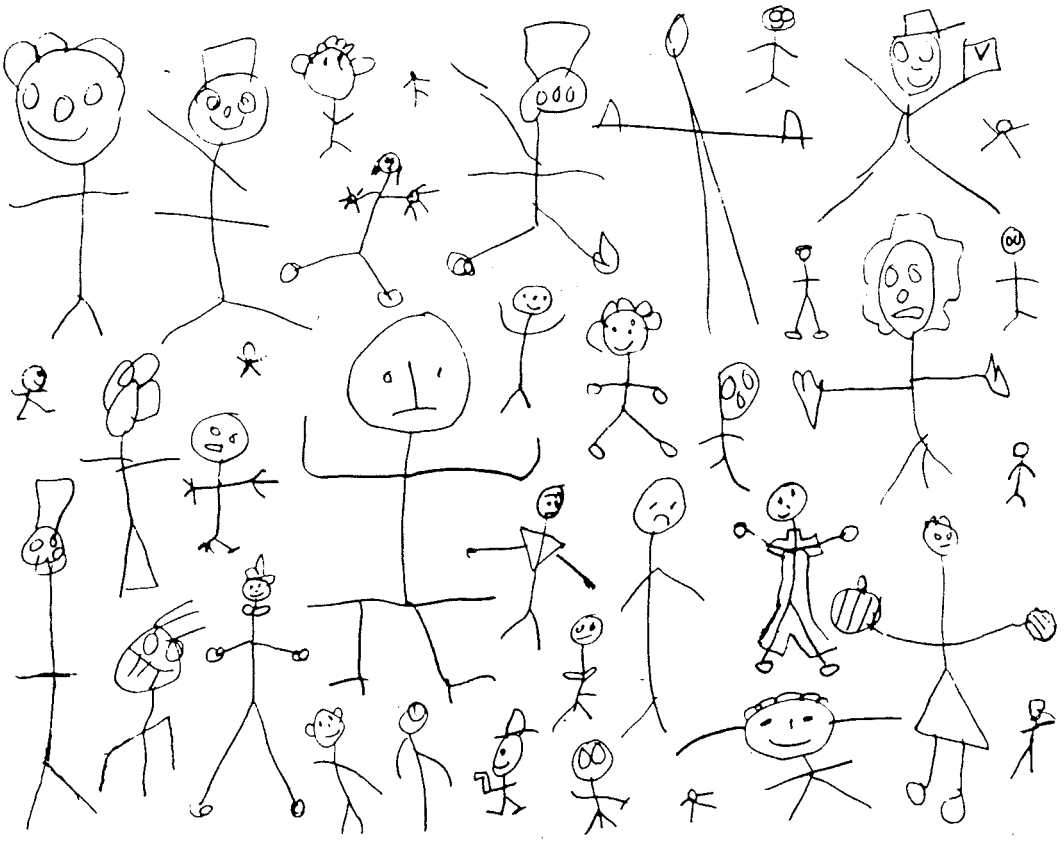


H5, armless Humans, here without any head-top markings (four years)



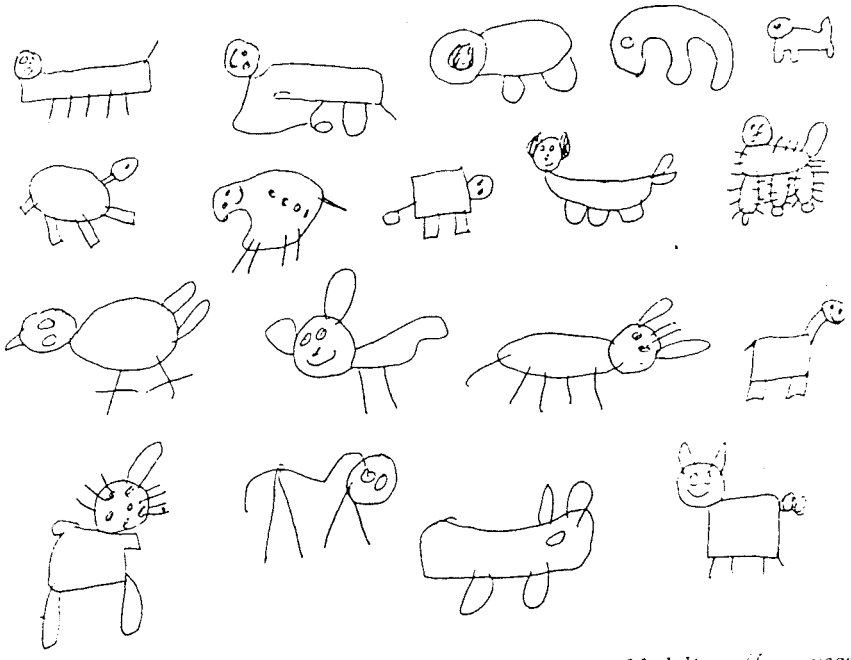
H15, Mandaloid Humans, showing balanced arms (four and five years)

Figure 89 Illustration from Analyzing Children's Art (humans)

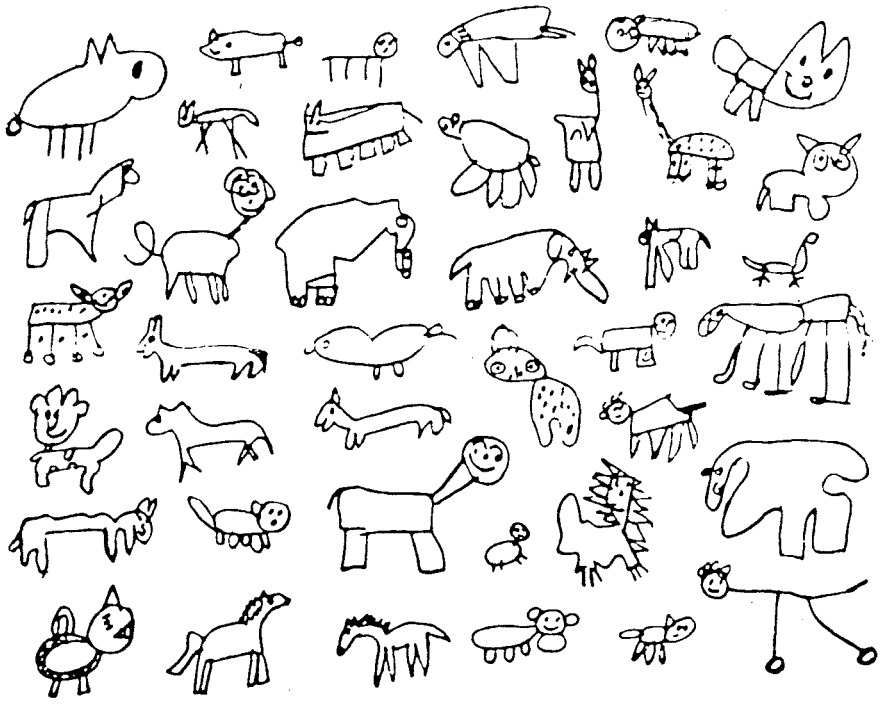


H19, stick men (five through seven years)

Figure 90 Illustration from Analyzing Children's Art (stick figures)

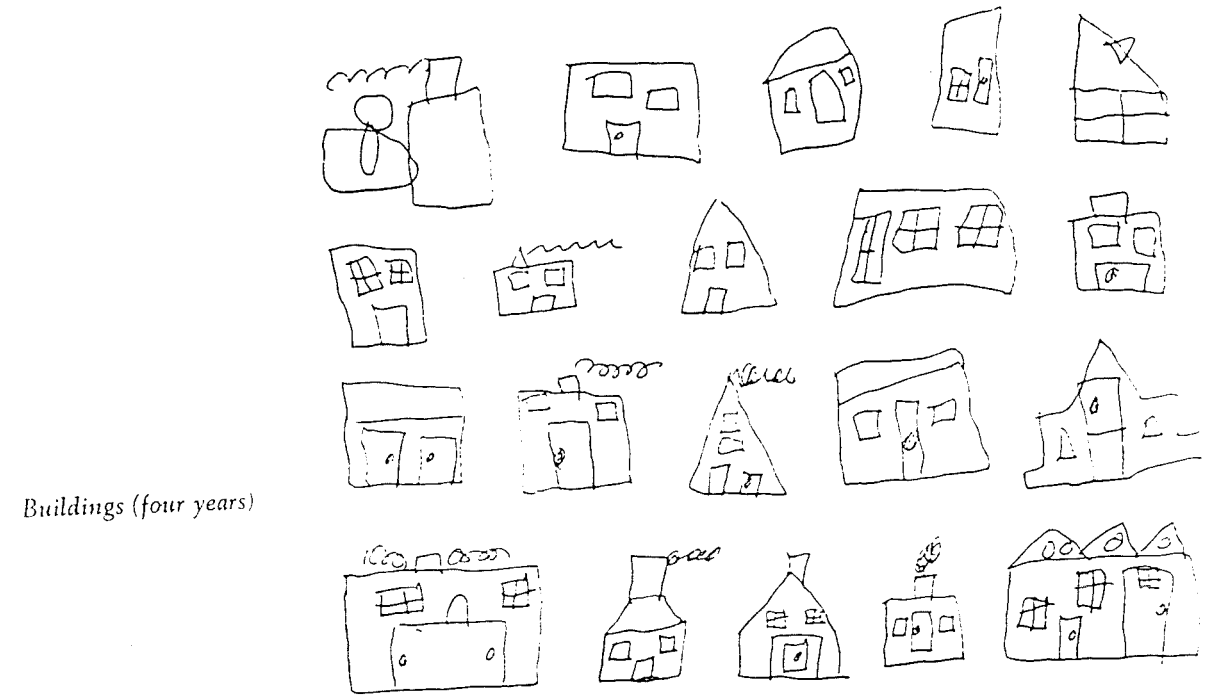


Animals with varied heads, legs, and tails, with few added lines (four years)

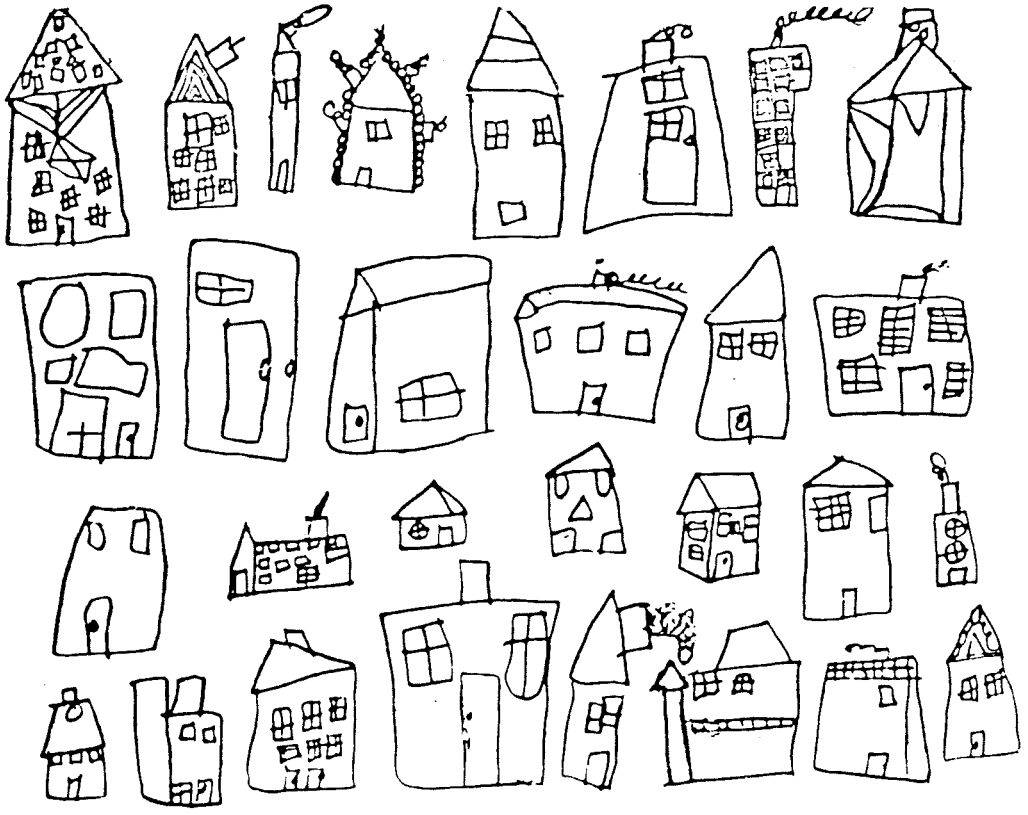


Animals, several with added dots or features, of uncertain species (five years)

Figure 91 Illustration from Analyzing Children's Art (assorted animals)

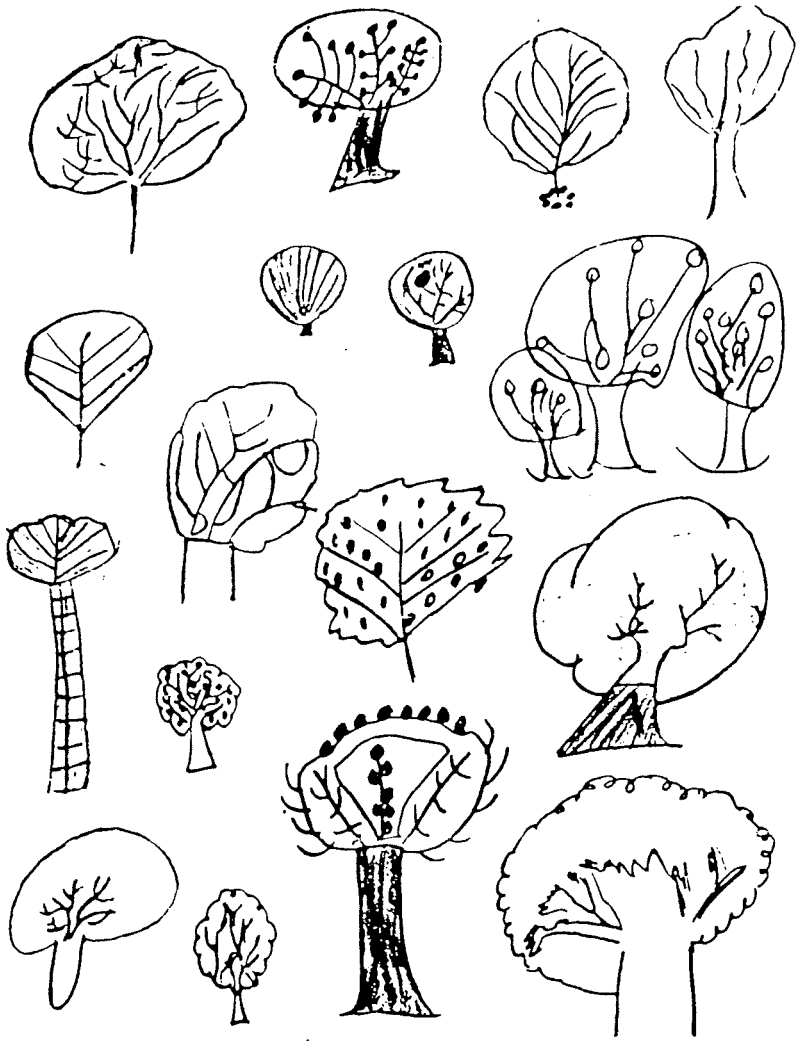


Buildings (four years)



Buildings (five years)

Figure 92 Illustration from Analyzing Children's Art (assorted buildings)



Trees that include a number of internal branches (five to seven years)

Figure 93 Illustration from Analyzing Children's Art (vegetation, assorted trees)

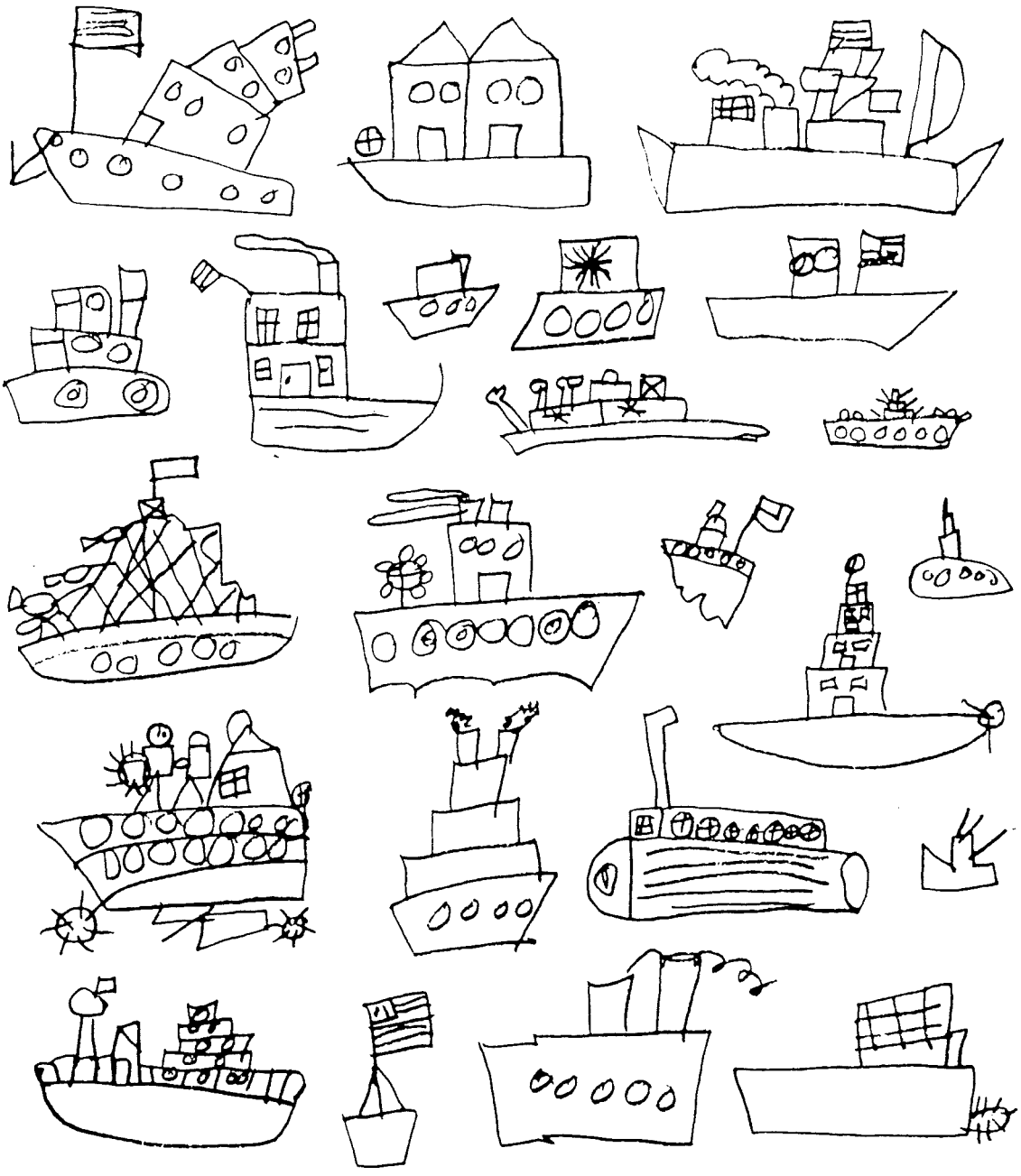


Figure 94 Illustration from Analyzing Children's Art (transportation, assorted boats)

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